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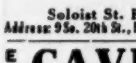
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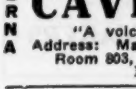
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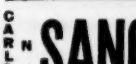
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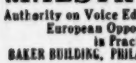
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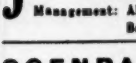
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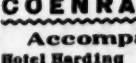
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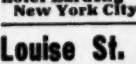
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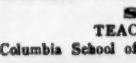
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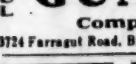
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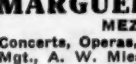
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LONDON HEARS GALLI-CURCI FOR THE FIRST TIME

John McCormack, First Time Since the War, Rachmaninoff and Other Big Ones Brighten Up the Season—First Symphony Concert—Last Proms and a Special Program for the King

London, October 14.—The winter season may be considered to have opened officially with the first symphony concert of the Queen's Hall Orchestra under Sir Henry Wood last Saturday afternoon. Almost imperceptibly the "Prom" season, which fills the late summer and early autumn, has passed into the symphony season, overlapping it by one week. Its final week will be graced by the patronage, in corpore, of the King and Queen and their court, on Wednesday, and a special "command" program has been devised for this occasion.

This consists of Elgar's Cockaigne overture and Frank Bridge's Sea suite, conducted by their respective composers; then, in lieu of a symphony, Wormser's L'enfant prodigue suite, and—possibly as a concession to classical taste—two movements (!) from the Beethoven violin concerto (played by Jelly d'Aranyi), carefully insulated on both sides by "vocal selections" including the rarely heard Evening Star from Tannhäuser. All clouds of seriousness are, however, promptly dispelled by the entr'acte and valse from Coppélia and a fantasia on British Sea Songs arranged by Sir Henry Wood. Thus is royalty protected from the boredom of art!

MANY CONCERTOS

The most interesting feature of the last Proms has been the concertos, selected evidently without regard to popular preference, and in them there has been some remarkably fine playing. Thus, after Alexander Brailowsky's brilliant yet sensitive performance of the Chopin E minor, we had a welcome change from the usual with Sgambati's piano concerto in G minor, excellently played by the young Italian pianist, Solito de Solis, and the Symphony Variations of Bax ("Bax at his best," according to a local scribe), played by Harriet Cohen. Jelly d'Aranyi made a brave attempt at the Brahms violin concerto, and a young man named Franciszek Goldenberg even ventured on the second piano concerto of the same master, after Mitja Nikisch had played the first. On the last three nights of the season we shall hear Reger's super-life size piano concerto from Victor Schiöler, a Dane; York Bowen's piano concerto, played by himself, and Liszt's Totentanz played by Solito de Solis. If, after the Prom season, the London public does not know the world's concerto repertory, it will not be Sir Henry's fault.

CONCERTS WELL ATTENDED

The most encouraging features of the opening symphony concert of the season has been the attendance. As at most concerts thus far, the attendance seems to portend a much better season than last; there have been few vacant seats at the more important events. Strauss' Don Juan furnished a rousing "opener," unfortunately followed by a rather dull performance of Berlioz's Fantastic Symphony. The artist's "passions" in this were anything but volcanic; to judge by the March to the Scaffold, hanging might have been his favorite weekend sport; and the witches' sabbath was a constitutional English Sunday. Rachmaninoff, as the first soloist of the season, played his own third piano concerto, fascinating more by its idiomatic outside than its musical content. In Tschaiakowsky's Francesca da Rimini Sir Henry was in his own element.

In the meantime the usual musical big guns have begun to boom. John McCormack, Galli-Curci, Rachmaninoff, have given their recitals to multitudinous audiences; Hempel, Kreisler and—Clara Butt (of largest caliber here)—are soon to follow. John McCormack's concert, cautiously given at the Queen's Hall, might easily have been given at the Albert Hall, for the demand for seats exceeded all expectations. There wasn't a vacant inch in the hall and the atmosphere was electric—at least to those who realized that it was the Irish tenor's first reappearance since the war and the Irish revolution, and especially to those who knew that threatening anonymous letters had been written to him by people with a mistaken notion of patriotism.

However, nothing untoward happened, and the vehemence and persistence of the enthusiasm reminded one of a political convention, except that in this case it was obviously spontaneous and sincere. For many minutes before he was allowed to sing, John had to stand and bow. Every group—every song, in fact—opened the flood-gates of rapture, and before the end of the afternoon the usual convivial atmosphere had been established, in which the audience and not the singer runs the show. "Don't forget the Snowy-Breasted Pearl, John," came a voice from the gallery, and promptly we heard the Snowy-Breasted Pearl. Then the sports began to recognize the encores from the piano introduction and greeted them with volleys of applause. It was nearly a three hours' concert before John could leave the hall, and outside the stage door there stood

hundreds—literally hundreds—of admirers waiting for autographs.

McCORMACK'S POPULARITY

In a way, John McCormack's popularity is a mystery to me. If his audiences understand and sincerely admire the quality of his art, then I have under-estimated the intelligence of the popular audience. If they sit through all the



GITTA GRADOWA.

This sensational young pianist has been engaged for two performances with the St. Louis Symphony Orchestra. Her first New York recital this season will be at Aeolian Hall, on November 26. She will play in Boston, at Jordan Hall, on December 6, and in New Orleans on March 25 and 26.

classical songs in foreign languages—chosen with a real sense for the *recherché*—for the sake of that one group of Irish ditties (with probable encores) near the end, the modesty of their desires is extraordinary. There is nothing showy in any of his selections; there is no vocal vanity in anything he does. He sings Schubert's *Jüngling an der Quelle* so that it has to be repeated, and rarely heard Brahms and Wolf songs so as to leave nothing to be desired. It is not his art, but only his success that is sensational.

In reality this concert was a joint recital; for sandwiched between the groups of songs Henri Deering, whom one English critic called a "delightful French-American pianist," played a young piano recital, consisting of Bach, Chopin and Debussy. It is saying a great deal to record that the huge audience, impatient to hear their John, did not consider this mere pianist a bore, and even forced him to give encores at the end of his groups. Mr. Deering has indeed grown greatly in artistic stature since last we heard him in Berlin, and I hope soon to review a recital "in his own right."

THE GALLI-CURCI SENSATION

Since last Sunday Galli-Curci is, of course, the sensation of the day, and even the talk of the town. Her first English

appearance, before a sold-out Albert Hall, holding somewhere about ten thousand people, marks an epoch in the history of musical purveying. In this age it is possible for a prima donna to capture a public at a distance of several thousand miles without even resorting to the methods of the late lamented Mr. Barnum. The gramophone does for her, more effectively, what Barnum did for Jenny Lind. And the gramophone, instead of spending money, makes money while doing it. Tons of it. "Isn't science wonderful?" as Hermione would say.

The question asked in London today is not "How is she?" but "Is she as good as her records?" I don't know whether it is more dangerous to be preceded by a hearsay reputation or by a canned version of the real article, which is the result

of repeated laboratory tests and the elimination of all natural impurities. The critics, naturally, look for the impurities rather than for unrevealed beauties; and the whole affair becomes more a matter of scientific observation than of art. Well, Galli-Curci, as I heard her yesterday afternoon, is wonderful. Her voice, with its even richness throughout its great range, is a natural phenomenon; her "mechanism" is perfect; her coloratura puts that of the fine obligato flute to shame. To expect, besides the thrill of the physical experience an emotional one would be to expect the impossible; there is a satisfaction in supreme technical accomplishment accompanied by the beauties of color and form.

And, therefore, it is not so very important whether the said technic and beauty are applied to music of greater or lesser value, so long as it does not transgress the boundary of artistic decency. The question why such a marvelous instrument should not be confined to the world's greatest and noblest (Continued on page 31)

Chicago Opera Repertory for First Week

The opening opera of the 1924-25 season of the Chicago Civic Opera will be a revival of Ponchielli's *La Gioconda* on Wednesday night, November 5. Puccini's *Tosca* will be Thursday evening's offering. Friday evening will bring a revival of Meyerbeer's *Le Prophète*. The first novelty of the season will be given at the first Saturday matinee, Bizet's *Les Pêcheurs de Perles*. For the first Saturday evening popular priced opera, Verdi's *Aida* will be sung.

The opening opera for the first full week of the season will be Donizetti's *Lucia di Lammermoor*, with Toti Del Monte, soprano, making her American debut in the title role. Tuesday night brings the first German work in Wagner's *Tannhäuser*, with Olga Forrari making her American debut and Joseph Schwarz appearing for the first time this season.

Among the singers who will be heard during the first week are Rosa Raisa, on the opening night; Claudia Muzio, singing the title role in *Tosca*; Mariano Stabile, his American debut, as Scarpia; Louise Homer and Charles Marshall, in *Le Prophète*; Graziella Pareto, Charles Hackett, Giacomo Rimini and Edouard Cotreuil, in the *Pearl Fishers*; Augusta Lenska, Forrest Lamont and Cesare Formichi, in *Aida*. Giorgio Polacco will conduct the opening night. Robert Moranzoni, the latest acquisition to the staff of conductors, will make his debut, directing the performance of *La Tosca*; he will also conduct the revival of *Le Prophète*. Henry G. Weber, young Chicago musician, will make his American debut directing the performance of *Tannhäuser*.

Hempel Celebrates London Triumph

London, October 26 (By Cable).—Frieda Hempel's first London concert of the season this afternoon at Albert Hall can only be described as a triumph for the famous soprano, who has never sung here in better voice or with more perfect art. The audience gave her a splendid welcome as she entered, and enthusiasm was the keynote of the entire afternoon. There were numberless encores and at the end no less than seventeen recalls. Miss Hempel attracted eight thousand people to the great hall. Her recital was an outstanding success of the season. G. C.

Kinsey Sues the New York Central

Carl D. Kinsey, general manager and treasurer of the Chicago Musical College, whose wife was killed in the wreck of the Twentieth Century at Forsythe, N. Y., on December 9, 1923, and who was seriously injured himself, has brought suit in New York for \$400,000 damages against the New York Central Railroad. Two suits have been filed, each for \$200,000. One is to compensate for Mrs. Kinsey's death and the other for Mr. Kinsey's injuries.

César Saerchinger Coming to New York

Cesar Saerchinger, general European representative of the *MUSICAL COURIER*, is sailing from Southampton for New York on the S. S. *Reliance* on November 2 for a flying visit to New York, his first in several years. He will remain in America only a few weeks.

FREDERICK CHOPIN was born February 22, in Zelazowa-Wola, Count Skarbek's estate near Warsaw, where Chopin's father was a teacher. Six months after his birth, his parents moved to Warsaw where his father was called to the post of professor in the Lyceum. There is a traditional popular belief in Poland that, at the moment when Chopin was born, a popular festival enlivened with peasant songs was taking place at the count's residence. So he came into the world under the sign of the Polish folk song which stamped his creative power with force and originality. His love for music woke very early. A baby in the cradle, he showed his delight by crowing when his mother played folk songs to amuse him. As a small child he often jumped out of bed at night and stole to the piano to work out by himself the tunes his mother had played. His talent grew under favorable circumstances, his father taking great pains with his musical education.

IN WARSAW.

Chopin's birth occurred during the period of the highest brilliancy Warsaw had achieved since Poland's partition. It was then a real center of Polish intellectual life. The Lyceum was under the direction of Linde and the main musical school under that of Elsner. The opera program was on the level of other European capitals and concerts were given with the participation of the most eminent European celebrities. Warsaw's exterior was extremely picturesque at that time. Fine palaces in the purest Italian styles mingled with small wooden houses. A heterogeneous crowd, composed of Polish cavaliers in pompous silk cloaks, old veterans with the traditional huge moustaches in big Polish boots, ascetic nuns in white hoods, and foreigners from every country under the sun—Turks, Greeks, Russians, Frenchmen, Italians. All this gave the town an exotic aspect. These crowds swarming in the streets stared with delight at the performances of trained bears and monkeys and not only the simple folk, but the aristocracy as well enjoyed immensely these street diversissements.

CHOPIN'S FIRST MUSICAL STEPS.

Chopin began his musical education under the direction of Professor Zywny. His talent as composer manifested itself at the same time with unusual force. The following fact serves as a most eloquent testimony. His father's boarding pupils, young and noisy fellows, once became terribly boisterous. Little five-year-old Frederick Chopin helped his father in the following way. He led the boys to the piano and improvised a tale about robbers, who, after robbing, fell asleep in a forest. This music, illustrating so vividly the robbers' sleep, impressed the listeners to such an extent that they all fell asleep on their chairs, each in different posture. At this sight Chopin, greatly amused, called his mother and sister and awoke the boys with a deafening chord. When still five years old he appeared for the first time at a private party and two years later played the concerto of Adalbert Gytovetz at a public concert in the Radziwil palace.

From that moment on he became Warsaw's pet. The Princess Lowicka, wife of the Grand Duke Constantin, the emperor's brother, summoned Frederick more than once to calm with his playing the paroxysms of her husband's violent temper. Chopin often drove to the palace in the princely coach, surrounded with Cossacks. The part of David softening Saul became his lot.

The Emperor Alexander, enchanted with Chopin's playing, offered him a diamond ring and the renowned singer, Catalani, gave him as a token of her gratitude for the impression produced by his music a golden locket with the following inscription: "To the ten-year-old Chopin with many thanks for the never to be forgotten moments." He created at this period his first composition, the Rondo in E minor.

HIS FIRST TRAVELS

In October, 1828, Chopin traveled for the first time abroad. Berlin, the principal musical center in those times, with Spontini at its head, attracted him chiefly. Chopin heard there for the first time Weber's Freischütz and Spontini's Cortes. The capital's musical movement impressed him greatly. The following episode serves as a testimony to Chopin's wonderful gift of composition and to the suggestion which he exercised upon his listeners.

At a smaller station on the way back from Berlin, travelers were obliged to wait several hours at the postmaster's house. The stop was caused by the delay of the mail coach, and Chopin, to pass the time, sat down at the postmaster's piano and, forgetting the whole world, began to improvise. After a while the room was full of listeners and so intense was the general admiration that nobody left in spite of the postmaster's repeated calls. A second post carriage set off without passengers, while the travelers, surrounding the piano, begged the unknown master to play further.

After his return home Chopin applied himself to work with the greatest intensity. He then heard Paganini for the first time. This great musical phenomenon made upon him a deep and indelible impression. Chopin dedicated to him his variations entitled *Souvenir de Paganini*. Paganini, who was the personification of the great musical world, awoke in Chopin an irresistible longing to visit artistic centers and he decided to start for Vienna.

VIENNA

In August, 1829, there took place at Vienna the first concert of Chopin. An improvisation electrified the whole audience. At the second concert the typically Polish work, *Fondo à la Krakowiak*, transported the listeners with enthusiasm. The critics compared him with a meteor of the musical firmament, and called him a matchless master. This success in Vienna strengthened Chopin's desire for a longer sojourn abroad. After his return home he spent several months with Prince Radziwil. Chopin never ceased to work there, enjoying the company of the Prince's two daughters, especially that of the musical and lovely Princess

FREDERICK CHOPIN

Zelazowa-Wola (Warsaw), February 22, 1810
Paris, October 17, 1849

Buried in the Cemetery of Père la Chaise, Paris, Seventy-five Years Ago Today
(October 30)

THE LIFE OF A GENIUS

BY STEFANJA PORAJ ROZYCKI (WARSAW)

Elisabeth, the youthful and cherished bride of Emperor William.

As once Paganini awoke his longing for wider musical horizons, so now the debut of the divine Henriette Sontag influenced greatly his future plans. Chopin resolved to leave his country, in spite of the grief which filled his heart and the sad forebodings which told him that he would never see it again. Now follows a period of painful combat between the man and the artist. He shared his sad thoughts with his friends. They offered him on the eve of his departure a silver cup filled with the earth of his native land and seeming to be a symbol of those mournful presentiments. This symbol moved him deeply, and he said: "I feel that I shall never see Warsaw again. I go away to die, to die solitary in a strange foreign land." A surprise awaited him, when, on the following day, he left Warsaw forever. A choir composed of his pupils awaited the great master at the suburb of Wola and, taking leave of him, sang as a last farewell one of Elsner's cantatas. And so, the old Polish music opened the way to the new, the road leading to the conquest of the world.

PARIS

Chopin arrived at Paris in November, 1830, at the beginning of Louis Philippe's reign, just at the period of the full expansion of romanticism. The names of Victor Hugo, Balzac, Alfred de Musset, George Sand, Stendhal, Sainte Beuve, Théophile Gautier were shining like brilliant stars in the firmament of literature, and those of Delacroix, Ary Scheffer, Horace Verney, Isabey, in that of painting. The opera was presented by Rossini, Cherubini, Halevy, d'Auber. Berlioz received the prize of Rome. Liszt, Kalkbrenner, Herz, were already famous. One heard renowned singers: Malibran, Garcia, Fasta-Schroder-Devrient, Rubini, etc.

Chopin established himself in a flat in the Boulevard Poissonnier, No. 37, where he could see the interesting movement on the street. Frenchmen were then greeting General Ramorino, who had returned from Poland, manifesting in that manner their sympathy for that country. Helped by Princess Czartoryska and Countess Plater, Chopin entered into connection with the artistic world. He met Liszt and Hiller in the drawing rooms of those two ladies and soon made the acquaintance of Berlioz. Two genial Poles, Adam Mickiewicz and Julius Slowacki, were then staying in Paris. Chopin, seeing no favorable prospects for the future, was not happy in the first years of his life in Paris and pined after his native country. He could not afford large ex-

penses with his modest income. The money received from his father was insufficient and he was obliged to give lessons. This, however, did not irk him much. Pedagogy appealed more to his temper than the conquest of an audience filling a concert-hall. A dense public crowd intimidated his sensitive nature.

CHOPIN AND CONTEMPORARY MUSICIANS

Ferdinand Hiller was, among musicians, Chopin's best friend. Chopin was not on friendly terms with Robert Schumann, his ardent worshipper, and a eager

pioneer of his fame in Germany. He also behaved equally coldly towards Meyerbeer, Moscheles and Mendelssohn. A rivalry in love caused a misunderstanding between him and Liszt. Bach, Mozart, Bellini, were his idols! Though himself a genial romantic, he did not acknowledge the romantic school.

WOMEN IN CHOPIN'S LIFE

"A Don Juan in skirts." This is the definition given by the Polish poet Krasinski to the famous beauty, Countess Potocka, who subdued Chopin's heart even more with her bewitching voice than with her beauty. This love did not last long but left indelible traces in Chopin's soul. At the hour of his death his last wish was to hear the beloved woman sing once more, which proves how irresistibly wonderful the charm of her voice must have been. The Countess yielded to his desire, hurried to the artist's death-bed and sang a melody of Bellini, Beatrice di Tenda, comforting her dying friend with her angelically sweet voice.

MARYA WODZINKA.

In 1835 Chopin met Marya Wodzinska, in whose black eyes there seemed to dawn for him a clear and everlasting happiness. The first meeting with the playmate of his childhood deeply impressed the young artist. Chopin's love found no true and sincere echo in the fair girl's heart. The refined dilettante, accustomed to the wealthy, easy life of a Polish palace, and the poor artist, suffering from a mortal illness, were not destined for each other. The engagement was broken after their second meeting in 1836, and Marya Wodzinska married Count Skarbek. Her father's obstinate refusal to consent to the marriage of his daughter with a musician served as a pretext to break the engagement. This prejudice of Miss Wodzinska's father had indeed a decisive influence in those times, when Mme. Hanska did honor to Balzac in taking his name and when Countess d'Agoult, the mother of Liszt's children, could never call herself Mme. Liszt.

GEORGE SAND

In 1838, in the drawing room of Countess d'Agoult, Chopin made the acquaintance of George Sand, the famous French authoress. George Sand, thirty-four years old and enjoying the glory of the most renowned and greatest authoress in France, did not at first sight attract Chopin with the masculine type of her beauty. Thanks to her endeavors and to an intimacy growing gradually closer he was in the

(Continued on page 25)

INTERPRETATION

By Frank Patterson

A word that is on every tongue, a word that serves as a guide to critic and artist alike—and is rarely understood by either—Interpretation.

True, it serves its purpose. I mean, as at present used, the whole complex fabric of musical rendition. It covers a multitude of sins, a multitude of virtues.

But how many of us apply it in the sense in which it is ordinarily applied with relation to language? An interpreter of language—presupposes an unknown tongue or passages and phrases the meaning of which is unclear or ambiguous.

Do we think of the interpreter of music in that way? Is the music he interprets in need of explanation? Has such music as we ordinarily hear, any complexity or ambiguity of theme, phrase or rhythm that would seem to demand interpretation?

What is there to a Beethoven sonata, concerto or symphony, a Schubert song, a Chopin ballade, that needs anything beyond mere correctness of performance?

Are we to consider the dynamic nuance, the speed changes, as in some way explaining the music? Probably. Only we then reach a confusion of the terms "understanding" and "enjoyment."

For if music is played in a mechanical manner, without nuance of force or speed, we may, certainly, understand it, but we will not enjoy it. If, on the other hand, a piece is improperly "interpreted," with incorrect nuance, we seem justified in saying that the player does not "understand" it—that he "interprets" it incorrectly.

In this sense, then, the word is applicable, and by a mere extension of meaning we may apply it to all renditions. The weakness of the term remains, however, in the implication of lack of understanding, or the need of understanding, on the part of the public, while it is evidently not the public but the artist who needs, and has or fails to have, this understanding.

The public has it, apparently, since it enjoys proper rendition, but fails to enjoy rendition that is faulty.

And it is a rather surprising thing that so many artists fail to render the music which they play, sing or conduct in the normal, natural way that the public seems to grasp quite instinctively without either training or study.

Even a new and unfamiliar piece of music will be played by one artist in such a manner as to give genuine delight, while another artist will play the same piece without succeeding in arousing interest or enthusiasm. So that, obviously, the public understands, and is able to judge whether or not the artist understands, the music played, even when it is new and unfamiliar; in which case it is equally clear that the artist is not interpreting the music in the sense of translation, but merely in the sense of giving pleasure or the reverse.

The word seems, on the whole, unsatisfactory. It would be better if we had a word that would really indicate the power of the artist to provide pleasure without any confusion with the idea of understanding or explaining. The artist who delights us does not bring us any new understanding, does not explain any hidden meaning for us, but merely gives us a faithful reproduction of the composer's thought as set down on the printed page, and at times adds a certain thought or beauty of his own.

In this way the artist is often genuinely creative, for it is indeed a fact, that composers frequently fail to conceive all of the useful nuances which may be applied to their music. Composers who are not themselves interpreters sometimes actually fall into error in marking dynamic and speed indications on their works, and this is especially true in the matter of vocal music, where the singer will take all sorts of "liberties" (another stupid word!) with the music, thereby adding enormously to its effectiveness.

This has to do with tone, which the composer may fail to conceive correctly—or at all—when the music is written.

And this element of tone or sonority will have the effect actually of changing the characteristics of music, as one perceives when a song is arranged for piano, or a piano piece for violin, or transcription in almost any form. Things one may do effectively on the violin will be entirely ineffective on the piano; a song that is perfect for the voice will demand complete reconstruction for the piano; and in both cases speed and dynamics are likely to undergo similar alteration (to the extent, in some cases, of whole measures being added or omitted).

This further confuses the idea of interpretation, for it is seen that the proper rendition of music depends upon a variety of elements which may not have been factors in its original conception.

Nor is the composer always to be depended upon to place his idea in the most favorable light. Instances to the contrary are numerous: the Prize Song in *Tannhäuser*, and the Pilgrims' Chorus from the same opera, are far better sounding in their orchestral dress than in their vocal setting; one of Tchaikowsky's songs without words is unsatisfactory in its original piano setting, but delightful for orchestra; and numerous familiar melodies are scarcely remembered in their original form at all.

This arises from the fact that composers so often write without consideration of interpretation. Interpretation without rearrangement becomes impossible, and the real interpreter is the arranger.

It would be well if the word "interpretation" fell into disuse. It is misleading and often tends to encourage unwise attempts on the part of artists to "interpret" music by reading into it something that is not there.

THE SEVENTY-FIFTH ANNIVERSARY OF THE BURIAL OF FREDERICK CHOPIN (OCTOBER 30, 1849)



(1) and (2) Two sketches of Chopin by a Polish artist, Kwiatkowski: From life, and Chopin on his death bed. (3) Prize winning design for the Chopin monument at Warsaw by W. Szymanowski. (4) The Chopin monument with the urn containing his heart in the Church of the Holy Cross, Warsaw. (5) Chopin's hand. (6) The Chopin death mask (especially photographed for the MUSICAL COURIER) in the Chopin Museum at Warsaw. (7, 8 and 9) Women in Chopin's life: (7) Marya Wodzinka, his early love; (8) Countess Delfina Potocka, who, at the poet's urgent summons, sang for him at his death bed; (9) George Sand, from a drawing by Alfred de Musset. Chopin's birthplace in Zelazowa Wola, near Warsaw: (10) The house where he was born; (11) Monument before the house. (12) Chopin's grave in the cemetery of Père Lachaise, Paris. (No. 12 specially photographed for the MUSICAL COURIER by Clarence Lucas; Nos. 10 and 11, by Zbiory.)

FOREIGN NEWS IN BRIEF

NOVELTIES FOR LA SCALA

Milan, October 9.—At a meeting of the Board of Directors of the La Scala Theater (Ente Autonomo), held October 6, the general director, Commissioner Scandiani, presented the program arranged in accord with Maestro Toscanini for the coming season. It was unanimously accepted by the board of directors. The repertory contains four operas and one ballet which are new, never having been presented on any stage: La Cena delle Beffe (The Jester), an opera in four acts, by Maestro Umberto, libretto by Sam Benelli; I Cavalieri di Ekebu, four acts, by Zandonai, libretto by Arturo Rossato; Turandot, three acts, by Giacomo Puccini, libretto by Simoni and Adami; Il Diavolo nel Campanile, a Grotesque in one act, words and music by Adriano Luaidi; Il Convento Veneziano, a ballet, by Alfredo Casella. The balance of the repertory is made up of Boito's Nerone, which opens the season, with Toscanini conducting, on November 15; the Rheingold, with Vittorio Gui conducting, and Walkiria, with

the debut of Ettore Panizza, conductor, late with the Chicago Civic Opera Company; also Mefistofele, Il Trovatore, Le Donne Curiose, Hansel e Gretel, Pelleas et Melisande, Rigoletto, Aida, Traviata, Falstaff, Lohengrin, Tristan and Isolde, Meistersinger, Manon Lescaut, La Boheme, Gianni Schicchi, Boris Godunoff, Salome, Orfeo, Iris, Louisa, Andrea Chenier, Wally, Lucia di Lammermoor, Sonnambula, Barbiere di Siviglia, Debora e Jaele and Quatro Rusteghi.

The new Giordano opera, La Cena delle Beffe, is promised for the first part of December. The ballet, Convento Veneziano, will be given with Hansel e Gretel in the early part of January, I Cavalieri di Ekebu in the first part of February, Il Diavolo nel Campanile the latter part of February, Salome and Turandot the first part of April. A. B.

THE END OF A FANTASTIC DREAM

Vienna, October 10.—Richard Strauss has tendered his resignation as president of the Salzburger Festspielhausgemeinde, and

the Vienna section of this society has disbanded. Hereafter, it is announced, the destinies of this utopian society will be governed by the Salzburg group, which means that the realization of the society's dreams will hereafter be a purely provincial affair. The rupture between the Vienna and Salzburg groups had been an open secret for some time past. P. B.

ROSENTHAL-LISZT AUTHORITY

Vienna, October 8.—Moriz Rosenthal, Polish pianist, has signed a contract to edit a new edition of Liszt's complete piano works for the Berlin firm of Ullstein. Rosenthal completed his studies with Liszt at Weimar and Rome from his fourteenth to his twentieth year. P. B.

ROSÉ'S SON MAKES CONDUCTOR'S DEBUT

Vienna, October 9.—Alfred Rosé, son of Arnold Rosé, of Rosé Quartet fame, made a successful conductor's debut at the Redoutensaal last night when he directed the Staatsoper's production of Strauss' Le Bourgeois Gentilhomme, in place of Richard Strauss, who has conducted the premiere. Young Rosé has been acting as correpitor at the Staatsoper for two years. P. B.

TAIFUN, AS OPERA, SOON TO BE HEARD

Mannheim, October 10.—The premiere of Theodore Szanto's opera, Taifun, based on the well-known novel by Kellermann, has now been set for the beginning of next month at the National Theater here. The work has al-

ready been accepted by a number of leading opera houses.

A NEW MUSICAL TRAGEDY.

Berlin, October 11.—A "musical tragedy" by Georg Vollerthum, the Berlin composer, entitled Island-Saga, has been accepted for performance by the Munich Opera, and will have its premiere in January. L.

NEW ENGLISH OPERA TO HAVE PREMIERE.

London, October 14.—A new opera by Nicholas Gatty, the composer of Prince Ferrelon, entitled Duke or Devil, is to be produced by the Carl Rosa Opera Company at Glasgow, early in the New Year. G. C.

DETAILS OF NEXT YEARS' LEEDS (ENGLAND) FESTIVAL.

London, October 7.—The following details of the Leeds Festival, to be held in October, 1925, have already been arranged. The first choral rehearsal is to be held at Sheffield, the British Broadcasting Company having negotiated to broadcast part of the program, which will include Brahms' alto rhapsody, Scriabin's Poème de l'Extase, some unaccompanied choruses by Arnold Bax, Stanford's Stabat Mater, Coates' poem for orchestra and choir entitled The Eagle, Delius' Song of the High Hills, Beethoven's Ninth symphony, Purcell's Lux Eterna, Strauss's Tod und Verklärung, Tchaikowsky's fifth symphony, and some Wagner. Artists already booked include Myra Hess and Guilhimina Suggia. More than half of the guarantee fund of £5,000 has been raised. G. C.

Always Obey That Impulse

We had the pleasure of having my friend Mrs. Edward MacDowell with us at this point last week for a lecture-recital. I told her how interested I was in the editorial in a recent MUSICAL COURIER and that I had felt like writing to the paper my appreciation of the kind words expressed. She suggested my carrying out my impulse.

I am amazed always that Mrs. MacDowell can start out, year in and year out, on her self-appointed mission to interest people in that Colony. It is work so worth while, but she should be relieved of all financial obligations, and be able to stay quietly at Peterborough. I do hope someone—nay, several—will see your article and from their abundant store send her a goodly sum.

(Signed) Mrs. CROSBY ADAMS.

Cleveland String Quartet in London

On September 18 the Cleveland String Quartet played at Aeolian Hall, London, and received such press comment as definitely gives it the same fine standing abroad as it has at home. Ernest Newman says, among other things, in the Glasgow Herald, that the quartet is an exceedingly able one, that it gave all possible beauty to Goossens' By the Tarn, all possible piquancy to his Jack o' Lantern. The Manchester News calls special attention to the fact that the quartet received a warm welcome from the audience, while the London Times gives a good reason for this success when it says that the unanimity of the playing was most noteworthy, the four instruments sounding like one and the tone so even throughout that the joints in scale passages could not be detected. This criticism, comparing the playing of the Beethoven C major quartet and the Dohnanyi quartet in D flat, says that the playing of the former, including the final fugue, might have been the work of a single pair of hands, while that of the latter showed the complementary virtues of independence, light and shade in the individual parts, and a give and take among the instruments that resulted in just as much unanimity as in the Beethoven, but achieved by opposite methods. The Yorkshire Observer says the quartet had an almost boisterous welcome by a large audience, while the London Lady especially commends the quartet's absolute steadiness and control, fine interpretations and feeling for rhythm.

That the Cleveland String Quartet is a highly competent organization is the statement of the London Observer, which adds that the four players most cleverly make four very distinct personalities blend. The London Era is more explicit. It says that the case of the Cleveland String Quartet would seem to be one for congratulations all around; for it, Messrs. Ralph Silverman, Carlton Cooley and Victor de Gomez have had the good fortune to find a leader in Arthur Beckwith; he, in them, finds colleagues who are his quartet-playing peers. This paper also declares that this combination of players need not fear comparison with others who have been years in association. . . . their ensemble was perfect, not alone in points of technique, but also in tone color and texture and sensitiveness of expression. And finally the Westminster Gazette says the Cleveland Quartet is a quartet of first quality.

There is seldom such unanimity of opinion, and the Cleveland Quartet evidently played in such a manner as to convince all of the British critics of its excellence.

Letz Quartet Gives Concert

Hans Letz, Edwin Bachman, L. Schubert and Horace Britt, comprising the Letz Quartet, began their New York season with the playing of three quartets at the Greenwich Village Theater, Sunday evening. This was the first of a series of eight Sunday evening concerts under the Herbert management, and what the New York Times next day called "a highly intelligent audience" attended the affair. Applause following certain movements of the Haydn, Brahms and Ravel quartets left no doubt whatever of the audience's enjoyment of the varied music, which is of course to be expected after the finished playing heard when Letz and his associates collaborate.

Leonard Lieblich at City Music League

At the two afternoon concerts given by the City Music League at Town Hall, October 19 and 25, the soloists were, respectively, Helen Stanley and Albert Spalding, and Mme. Leschetizky and Emilio De Gogorza. As is customary at the series, a speaker gives a talk during the intermission. At the recent concerts the address was made by Leonard Lieblich, who spoke on some relations between art and commerce.

Charlotte Lund Sings at Columbia

Under the auspices of Columbia University, the Institute of Arts and Sciences engaged Charlotte Lund for an operalog, La Gioconda, October 23, N. Val Peavey, pianist and baritone, assisting. This was the beginning of a series of important engagements of similar sort to be filled by this artist-couple, including appearances in Brooklyn, Philadelphia, Baltimore, Washington, Boston, etc.

Maurice Seifstein in Recital

Maurice Seifstein, blind tenor, will give a recital at the Waldorf-Astoria Hotel on November 6. He will sing an aria from Così Fan Tutte as his first number, followed by a French group and then a German group. His American group is represented by Woodman, Cadman, La Forge and Spross. Mrs. Edna Furst-Hoffmann will be the accompanist.

Organist Seibert's November Bookings

Three engagements for organ recitals just booked by Henry F. Seibert include a recital for the Kansas Chapter, American Guild of Organists, Emporia, Kan., November 19; Reformed Church, Lock Haven, Pa., November 25, and Lutheran Church, Steelton, Pa., November 24. Mr. Seibert is winning increased honors wherever he appears, with many re-engagements.

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I think "The Cry of the Woman" is a great song. I like its intensity in its simplicity. Max Jacobs writes:
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Jeannette VREELAND

SOPRANO

Buffalo
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Pittsburgh
Oct. 22nd, 1924

BUFFALO EVENING NEWS:

Madame Vreeland is such a satisfying artist it is difficult to estimate her gifts in mere words. She is a woman of personal beauty and charm and her voice is a constant delight to the ear. It is a vocal organ clear as a bell, even throughout its scale and possessing the combined qualities of brilliance and warmth. A style of superb finish and a keen feeling for the spirit of each song add to the list of graces with which this irresistible artist captivates her audience.

Last night's appearance was Madame Vreeland's second in this city, and the occasion marked her second conquest of a Buffalo audience. It is to be hoped her visits here will be frequent.

EDWARD DURNEY.

THE BUFFALO ENQUIRER:

Miss Vreeland, who made her Buffalo debut last season, again won the hearts of the audience with the charm of her voice and her stunning stage presence. The delightful young artist also revealed the brilliant quality of her musical intelligence in her choice of songs.

THE BUFFALO EVENING TIMES:

Miss Vreeland has sung here once before and the opportunity of hearing her again, was a very welcome one. She is a young singer, very generously endowed with intelligence, musical instinct and a voice of great natural beauty. She had, moreover, made a discriminating selection of American songs, several of which, the Griffes and MacDowell ones especially, were of musical worth. Her vocal control is admirable, her singing entirely effortless in the face of difficult intervals, and the result was artistic in the extreme. Deems Taylor's "May Day Carol," she sang as an encore with a simplicity and eloquence which were moving.

THE PITTSBURGH POST:

There came a voice to our town yesterday afternoon such as we often hope to hear and seldom get. That voice was the glorious organ of young Jeannette Vreeland, soprano from New York. That girl has everything, style, intelligence, sympathy, technique, and she has the two-fold gift of knowing how to choose a song and then projecting it. What is this season of '24-25 to be, a renaissance of Haydn? The night before we heard Haydn murdered in off-pitch, off-breath, off-tone readings and yesterday we heard him resurrected and sent floating up into the heights. Even the attenuated setting of Shakespeare's "She Never Told Her Love" with its none too-engrossing text was beautifully done. The joyous "How the Dancing Sunbeams" which was also attempted the night previous, was tossed off in an infectious manner. Her readings of the old English airs was distinctly in idiom. "My Lovely Celia" was one of those sustained ditties so much affected by the Georgians and Elizabethans. It had fragrance and charm. "Shepherd, Thy De-meanor" for all its poorly contrived coda was a happy conclusion to the group. In her French foursome Miss Vreeland rose to new heights. The timbre was exquisite and for floating qualities and no mean dramatism, she was altogether lovely. Pierné's "Le Moulin" with its fretful piano line we have had many times and liked it. Rabey's "Tes Yeux" was an appealing rendition of this slightly threadbare chanson d'amour. Ferrari's "Le Miroir" was a most impressive piece of half-voicing. A notable moment was her lieder group. Hugo Wolf's "Zur Ruh" was a magnificent bit of vocal repression. The Strauss "Zueignung" was brilliant exposition of this great song, and Erich Wolff's "Fäden" with its mezzo-voce effects, was an artistic achievement. By all means let's have Jeannette Vreeland back again. She's the freshest young American voice we've had since they took the cable cars off Bedford Avenue.

HARVEY GAUL.

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CINCINNATI MUSICAL SEASON INAUGURATED BY DE PACHMANN

Sousa and Band Twice Enjoyed—Other News

Cincinnati, Ohio, October 18.—The regular season of musical events in the Queen City was inaugurated with the appearance of Vladimir De Pachmann in a piano recital, on October 10, at Emery Auditorium. De Pachmann held his audience spellbound with the charm of his playing. While his concert was largely composed of Chopin numbers, he played also several difficult works by other masters. These included concerto in F major (in the Italian style) by Bach, and Fantasie, C minor, by Mozart. The former was delightfully rendered, and proved that he is still a master of the piano. The Mozart number, too, was much enjoyed. Other selections included the popular Nachtstueck, op. 23, No. 3, D flat major, by Schumann; the Eclogue, A flat major, by Liszt, and the Rhapsodie, op. No. 1, B minor, by Brahms. The concert was much enjoyed and a number of encores graciously granted by the performer.

TWO CONCERTS BY SOUSA AND HIS BAND

John Philip Sousa and his famous Band gave two concerts at Emery Auditorium on October 12 which were enjoyed by the usual audience that always gathers to listen to Sousa. While a number of the well-known bandmaster's compositions were played at both concerts, there were likewise other selections that added charm to these musical events. Some of the special numbers included The Ethiopian Rhapsody by Hosmer; finale, Andre Chenier, by Giordano, at the matinee; and overture, Maximilian Robespierre, by Litolf; symphonic poem, Don Juan, by Strauss, and Night in Naples by Massenet. The soloists were Nora Fauchald, soprano; John Dolan, cornet, and Robert Gooding, saxophone.

NOTES

The fifth annual Community Sing was participated in by about 30,000 at Eden Park on the afternoon of October 12. The weather was ideal for an outdoor musicale and, with an orchestra composed of seventy-five members of the Cincinnati Symphony Orchestra under the direction of William Kopp, a splendid program was given. Solos were also sung by Dan Beddoe, who appeared in conjunction with a mixed chorus, under John R. Hoffman. Directed by Will Reeves, the assemblage took part in singing a number of patriotic and popular songs.

The first pair of symphony concerts given by the Cincinnati Symphony Orchestra will be heard on October 24 and 25 at Emery Auditorium, under the direction of Fritz Reiner.

Hazel McHenry Franklin has resumed her classes at the College of Music after an absence of three months in the East. She is one of the piano faculty of the College.

Norma Cornelius Stuebing, director of the Choral Circle of the Hyde Park Music Club, was hostess to the members at the opening meeting some days ago, and Mrs. T. M. Keith Allen entertained them on October 13.

There was a meeting of the board of directors of the Cincinnati Symphony Orchestra Association on October 7, it being the first of the season. Reports were read and plans for the future discussed.

Reuben Lawson has been appointed music master in charge of the personnel of the Cincinnati Symphony Orchestra, succeeding William J. Kopp who recently resigned. Mr. Lawson has been connected with the violin section of the orchestra for a number of years. Mr. Kopp will remain with the orchestra and will conduct the children's concerts when that organization is on tour.

Margaret Johnson McAlpin, who was a widely-known singer and vocal teacher in Cincinnati some years ago, died at her home in Los Angeles, Cal., a few days ago. She sang under the stage name of Giollini. She helped to organize the College of Music and sang operatic music, later becoming a teacher. She left Cincinnati fifteen years ago to make her home in California, but was brought here for burial.

The Matinee Musical Club of Cincinnati will inaugurate its recital season on December 10 when Charles Hackett, tenor, will be heard. There will be four other recitals. On January 19, Myra Hess; club members on February 17; Mr. and Mrs. Thurlow Lieurance, March 6; and the De Reszke Singers, March 23.

The governing board of the National Musical Club is as follows: Mrs. Adolf Hahn, president; Mrs. Dell Kendall Werthner, first vice-president; Mrs. Morris Wickersham second vice-president; Mary Conrey Thuman, third vice-president; Mrs. Benedict Smith, financial secretary; Mrs. Raymond Shealor, assistant secretary; Mrs. Clifford S. Benedict, treasurer; Mrs. B. W. Foley, Agnes Hilton, Mrs. Frederic G. Huntington, Mrs. Joseph Ryan and Mrs. Abner Thorp, Jr.

The twenty-first anniversary entertainment of Arra Chapter, O. E. S., was given on October 3 at the Norwood High School Auditorium. The program was rendered by Sonia Rozann Petta, Lydia Louise Seabert and Rose Gores Rockwell.

The West Hill Music Club has elected the following of-


ficers: president, Mrs. H. A. Redfield; vice-president, F. Braun; recording secretary, Mrs. S. Lantz; corresponding secretary, Mrs. W. E. Savage; press secretary, Clara M. Imbus; treasurer, Mrs. C. V. Anderson; governing board, Mrs. W. G. Anderson, Mrs. L. J. Bradford, Goldie R. Taylor and club officers: program committee, F. Braun, Mrs. S. Lantz and Mrs. W. E. Savage; chorus conductor, Goldie R. Taylor; librarian, Mrs. W. G. Anderson.

The second noon recital by pupils of the College of Music was given on October 18 when pupils from the classes of Romeo Gorno, Giacinto Gorno, William Morgan Knox and Sidney C. Drew appeared.

The first business meeting of the the Norwood Musical Club was held on October 14 at the home of Mrs. Peter Ibold, Kennedy Heights. The program for the year has been completed and it includes a wide number of entertainments that will be certain to meet with much favor from the members and guests.

The annual auction sales of seats for the symphony concerts given by the Cincinnati Symphony Orchestra, which were held at the Hotel Sinton on October 14 and 15, were the most profitable ever known by the organization. There were some high prices paid, in addition to the regular prices of the seats, running as high as \$125, the highest bidder being Charles P. Taft, of this city. The increase in the demand and in the premiums also has been more noteworthy each year, and this is the best evidence of how the public is showing its appreciation of the fine work of the orchestra.

Erich Sorantin, violinist, late of the Vienna Conservatory of Music, who has become a member of the faculty of the College of Music, gave his introductory recital at the College Auditorium on October 14. The audience was appreciative and he was given a warm welcome. That Mr.



"Miss Peterson's voice was particularly happily placed in the selections that were of lyric nature. Musical perception distinguishes this singer's work. She makes an especially pleasing appearance on the stage."

The Oakland (Cal.) Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Sorantin is an excellent artist was amply demonstrated. He played with depth and feeling and his technic was one of the outstanding features of his work. His program included numbers by Handel, Bach, Chopin, Kreisler, Brahms, Paganini and one by himself. He also played several encores. He will be a notable addition to the College of Music faculty. He was accompanied by Dorothy Stolzenbach of the College.

Frank van der Stucken, director of the May Music Festival and well-known musician and composer, celebrated his sixty-sixth birthday on October 15. He is now in Cincinnati preparing the chorus for the coming music festival.

The Clifton Music Club held its first meeting at the home of Mrs. Carl L. Nipper, Clifton, on October 17. An attractive program was rendered and under the direction of Mrs. John A. Hoffman, president of the club, the future promises to be a bright one. An enjoyable program was rendered and the meeting was a decided success.

Adolph Stadernann has accepted the position of organist in the Seventh Presbyterian Church. He was for years a member of the staff of the College of Music.

The Alumnae Club of the Delta Amicron Musical Sorority held its first monthly meeting on October 6 at the home of Mrs. Arthur Heitz, Hyde Park. An enjoyable program was given.

Mabel Van Dahm, soprano pupil of Giacinto Gorno, was soloist for the Hyde Park Music Club on October 7.

A number of concerts were given during the week of October 12 by the Lillian Aldrich Thayer Settlement School of Music, under the direction of Mr. and Mrs. William Dunning.

Oriental Pianist to Give Recital

Clara Haskil, Rumanian pianist, who makes her New York debut at Aeolian Hall on Monday afternoon, Novem-

ber 3, is described in the Paris Gazette des Etrangers as follows: "She combines the qualities which make the greatest musician, and one more which is unique and as mysterious as rare: Genius. Only that which can explain the prodigy by which an art so personal, so moving, so exuberant and ardent, can make itself at the same time so human, concentrated and emotional; how so frail a woman can give the illusion of extreme power, creating and making to pass over her entire audience the poignant thrill of art and beauty. Clara Haskil has obtained a success without precedent."

Minneapolis Symphony Announcement

The Minneapolis Symphony Orchestra is entering upon what promises to be the most successful season in its history. The regular at home season will comprise seventeen pairs of evening concerts, to be given on Thursdays in St. Paul and repeated on Friday evenings in Minneapolis. Twenty-four Sunday afternoon Popular Concerts in Minneapolis, and six Young People's programs will round out the home season.

Henri Verbrugghen, conductor of the orchestra, spent the summer visiting friends in England and Belgium, and brought many new works for the concerts. In addition to the purely orchestral works to be presented the services of the Minneapolis Symphony Chorus, organized by Mr. Verbrugghen last season, will be utilized on three different occasions. The Messiah will be given at Christmas, Mendelssohn's Elijah in April, and the closing concert of the season will include the Beethoven Ninth Symphony together with excerpts from the Bach B Minor Mass. The entire first act of Wagner's Die Walkure will be given in concert form in March. All of these productions will be included in the regular concerts of the series.

Among the more important orchestral works to be given are: Stravinsky's Petrouchka; The Planets, by Holst; Adventures in a Perambulator, Carpenter; Brahms' fourth symphony; Schelling's A Victory Ball; Leonore Symphony, Raff; Symphonic Variations and New World Symphony, Dvorak; four of the Bach-Brandenburger concertos, and many other interesting works representative of the classics and modern composers.

No less than fifty artists are included among the roster of soloists for the two more important series of concerts, as follows: (sopranos) Alice Gentle, Elsa Alsen, Mary Mellish, Grace Kerns, Emily Stokes Hagar, Enid Watkins, Olive June Lacey, Ora Hyde, Jeannette Vreeland; (contraltos) Margaret Matzenauer, Amy Ellermann, Agnes Rast Snyder, Claire Brookhurst; (tenors) Paul Althouse, Judson House, Lewis James, Tandy MacKenzie, Colin O'More; (baritones) Arthur Middleton, Bernard Ferguson, Jerome Swinford, Fraser Gange; (pianists) Harold Bauer, Percy Grainger, Fannie Bloomfield-Zeisler, E. Robert Schmitz, Leo Ornstein, Mme. Baily-Apfelbeck, Harrison Wall Johnson, William Lindsay, Elsie Wolf, Lewis Richards (clavichord); (violinists) Albert Spalding, Carl Flesch, Stefi Geyer, Gustav Tintol, Richard Czerwonky, Rudolph Polk, Phillip G. Capp; (cellist) Horace Britt.

The old auditorium in Minneapolis, where the concerts have been given for years, has been remodelled and renamed the Lyceum Theater. It is opening as a first class motion picture house, but the Orchestral Association has a lease covering all of its concert dates and rehearsals.

Mischa-Leon to Sing Varied Program

Mischa-Leon, tenor of the Paris Opera, will make his American recital debut at Aeolian Hall on Friday evening, October 31, accompanied by Walter Golde. Mr. Mischa-Leon, who has had great success in France, England and Holland as a concert singer, believes that operatic arias have no place on a recital program, and has confined his selections to songs. Being himself of Danish birth and Spanish and Russian ancestry, the tenor has compiled a thoroughly cosmopolitan program. His first group includes French and Spanish songs by Roussel, Busser, Faure, Renne-Baton and Laparra; his second group represents such modern English composers as Dunhill, Shaw, Bantock, Quilter and Holbrooke; Hans Hermann, Erich Wolff, Richard Strauss and Hugo Wolf are the composers of a German group, and Lie, Lange-Muller, Knudsen, Grieg and Rosenfeldt are represented in a final Scandinavian series of songs.

Maria Carreras' Season Begins

Maria Carreras, pianist, is very busy opening her musical season in the United States. On November 8 she is booked for a recital at Keuka Park, N. Y., with the Polyglot Club of Keuka College; November 10 she conducts a master class in St. Louis; November 21 she plays with the Maria Carreras Musical Club of St. Louis, Mo., an organization which has been named for her, and November 24 she appears at the Cincinnati Conservatory of Music.

City Music League Engages Bachaus

William Bachaus has been engaged to appear at one of the concerts of the City Music League in New York. Admission to these recitals is open only to members of the League and is one of the privileges of membership.

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RUDOLPH GANZ ENTHUSIASTIC ABOUT THE NEW ST. LOUIS SYMPHONY SEASON

Orchestra's Fourth Season Under His Direction Offers Much of Interest—Purchases a Mustel Organ and a Lion's Roar—Proposes a Gigantic Festival for St. Louis

Next week—to be exact, November 7 and 8—the St. Louis Symphony Orchestra will begin its fourth season under the baton of Rudolph Ganz.

The genial conductor-pianist, before going on to St. Louis for rehearsals, stayed in New York for a few days, busy taking up various odds and ends in preparation for the orchestra season and in making new Duo-Art records. One of his purchases consisted of a lion's roar, which is to be used in the celebrated animal piece by Saint-Saëns that will be done at one of the children's concerts. Reports from St. Louis were to the effect that the lion's roar disrupted the whole symphony office upon its arrival, all hands, from Manager Macmillen down, taking the day off to play with it.

Another thing which Conductor Ganz shipped to St. Louis was more valuable if less amusing. It was a present from the conductor to his orchestra, nothing less than a brand new Mustel organ, purchased in Paris. The Odeon in St. Louis, where the symphony orchestra concerts are given, has an organ that is so old and out of repair as to be unusable, and this Mustel organ will replace it. Not only that, but the organ is built in two parts, so that it is transportable, and can be taken on tour.

Speaking of tours, Ganz waxed enthusiastic about those

which the orchestra has made in the last three years.

"I think," he said, "we are really entitled to be called the musical educators of the southwest. In these three years we have given no less than eighty-two concerts, distributed in fourteen states in that part of the country, many under the auspices of the various state universities. Besides that, we broadcasted fifteen of our various concerts last winter, and the St. Louis station is so strong that we had reports from points as distant from each other and from us as Hawaii, Cuba and Mexico City, not to speak of the territory more adjacent. In addition to all this, our Victor records have had a sale which came fully up to our expectations, and even went beyond. We are making some more, by the way, just before the new season starts.

"We have taken particular interest in the development of our children's concerts. I doubt if any other orchestra in the States has gone into that feature of the work quite as thoroughly as we. This year we are to give ten. Five of them have been bought by the School Board of the city, so that every public school pupil who is old enough to know what music is will have an opportunity to hear at least one concert, and the other five concerts have been purchased by a combination of no less than fifty-two private and parochial schools. This is something in itself—is it not—for music to have started the Protestant and Catholic schools working together for the first time? The best of it is, that every one of these youngsters who comes to the concerts is prepared in advance as to what he is going to hear, and pretty thoroughly prepared at that. At the fifth concert of each of these two series of five, I am going to have a guessing contest on the instruments of the orchestra. The various solo desk men will play behind a screen and the boys and girls will guess what instrument they are hearing. I shall have two instruments play together, too, and ask them to distinguish them. Incidentally, at that same fifth concert I am going to play Deems Taylor's Through the Looking Glass suite for them. The school orchestras enroll no less than twenty-five hundred pupils now. Of course, all these things demand time for development, but some day I hope to be able to get a truly fine junior orchestra out of these."

A BUSY SUMMER

"By the way, Mr. Ganz, you haven't said anything about your summer."

"It was a busy one, although I didn't do the high mountain climbing which I had planned. My son and I had selected three mountains, but the season up in the heights was a severe one and too much snow remained to attempt it. It was peculiar that on each one of the very three peaks we chose, a major accident, costing lives, occurred this summer.

"I went to Paris first, then down to Nice and spent ten days thoroughly enjoying the bathing there. Then I went to Tarasp, the well known watering place in my native Switzerland, and spent several weeks there. Before that I traveled around Switzerland with Toscanini and his orchestra on their concert tour. He has a splendid orchestra now, decidedly better than the one he brought to the United States a few years ago, and won a real *succes fou* in Switzerland. One day, at Zurich, I said to him, jokingly, 'It is too bad, Maestro, you haven't the William Tell overture on your program. I should like to hear you do it here so near Tell's home.'

"Just wait until tomorrow," answered Toscanini. I thought of course, he was joking, but to my utter surprise, at the concert the following evening, when tremendous applause followed one of the numbers, he played the overture straight through—as an encore! And never have I heard such an electrifying performance of it. The audience simply went crazy. He had rehearsed it in the morning, and it was a complete surprise. No one enjoyed the joke better than he.

"I went over to Munich for two weeks to listen to the Wagner Festival. It was like the curate's egg, good in spots. I liked Knappertsbusch, but I liked, still better, Furtwängler, who directed an orchestra of thirty-two in a beautiful performance of Mozart's *Entführung*. I am glad to hear Furtwängler is coming over here this winter as guest, and I think he will make a distinct success.

"On the way back I stopped in Paris again for a few days, and then in London, where I heard two or three of the Proms under Sir Henry Wood. The English audience impressed me. It stands up a whole evening to listen to the programs. Sir Henry has the fine idea of playing compositions by contemporary English composers at least four times a week, with the composer generally conducting."

Another conductor mentioned was Koussevitzky. Mr. Ganz ran over to Boston for the first pair of concerts and was tremendously impressed with the Russian's work. "I had been prejudiced against him," said he, "by those who described him to me as a prima donna conductor. Well if he is a prima donna conductor, I should like to be one too. He is a real genius with the baton, knows exactly what he wants and gets it out of his orchestra in a vivid and inspired manner without resorting to any gimcracks or any sort of playing to the galleries."

The conversation turned back to St. Louis.

"They are going to let me have a hundred men for Strauss' *Heldenleben* at one of our early concerts this season," said Mr. Ganz. "And, by the way, now that we have an organ, I shall be able to play more of the older music, which calls for the combination of strings and organ and which I haven't been able to put on my programs before. During the season we will play several compositions that are new to St. Louis, and I have one important work which is quite new to America. Egon Wellesz' *Vorfruehling*. Mr. Wellesz, you know, is a prominent Schoenberg pupil. I find the work very interesting, indeed, though whether or not the public will like it, I cannot tell. Besides my work with the orchestra, I shall do a chamber music series with a string trio of the three first-desk men from the orchestra and myself at the piano."

The energetic conductor is full of plans for St. Louis' music future.

"I appreciate very much, indeed," said he, "the honor paid me in renewing my contract for three years. When

I first went to St. Louis there were those who said 'Why choose a pianist to lead an orchestra?' But now, I think that the first three years have convinced them that when it comes to conducting there is no keyboard on my baton. We are going to do big things out there in the Mississippi Valley. Big things! The orchestra must have its own home, though that will take time, of course. And about two years from now, say in the spring of 1926, I hope St. Louis is going to have a very big spring festival, with the orchestra for its basis and famous soloists from all over the country and the world. St. Louis is the shopping center for a huge trade district embracing the whole cotton belt. All the prosperous people from this great district come into St. Louis to buy whatever goods they need, and I don't see why they shouldn't buy their music there too. I think there is room and patronage for a festival that will be as large and important as the Cincinnati Festival or the North Shore Festival, and which will in no way interfere with them."

Few people know the middle initial of Rudolph Ganz. In confidence I reveal the fact that it is "O" and that it stands for "optimist." H. O. O.

Three New York Recitals for Elena Barberi

Elena Barberi announces three Aeolian Hall recitals during the season—November 9, November 23 and January 11—in the course of which she will play many of the greatest works that have been written for piano. Miss Barberi, who is American of Italian origin, was presented in a recital last season at the Biltmore by her teacher, Countess Gilda Ruta, and made a fine impression. Her appearances this season are looked forward to with much interest. She is under the management of the State Concert Bureau.

Giannini Opens Season

Dusolina Giannini, the soprano, began her season with a concert in Morristown, N. J., on October 17. She is now fulfilling a tour in the middle west and south. Her first New York appearance will be at the Waldorf-Astoria Hotel on November 17.

Musicians Still Arriving from Europe

On the S.S. *Resolute*, which came in last Sunday, October 26, there were Olga Forrai, Hungarian soprano, who comes to join the Chicago Civic Opera; Paul Bender, the Munich basso, returning for his third year at the Metropolitan; and Professor George Lieblich, pianist.

Laura Evans-Williams to Sing for Welsh

Laura Evans-Williams, Welsh soprano, making her first visit to America, will sing for the Welsh people in concerts in Utica, N. Y.; Scranton, Johnstown, Wilkesbarre and Pittsburgh, Pa., within the next few weeks.

Schofield Popular at Hotchkiss School

Edgar Schofield, bass baritone, sang at the Hotchkiss School at Lakeville, Conn., on October 19. This marked his fifth appearance at that well-known institution.

Allan Glen to Broadcast Beloved

Allan Glen, baritone, will broadcast Silberta's *Beloved* over the WOR station in Newark, N. J., on the evening of November 1.

Dora Rose to Sing Mana-Zucca Songs

At Dora Rose's recital at Aeolian Hall on October 26 she included two songs of Mana-Zucca, *Sleep My Darling*, and *I Love Life*.

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ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy, has just returned to his post.

Mr. Bassi will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the Musical Courier, via Durini, 31

Telephone 10-345

MABEL RITCH CONTRALTO

Sings Twelve Performances at Charlotte Festival



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"Mabel Ritch charmed her audience when heard for the first time in Charlotte. Miss Ritch is strikingly handsome and has a rich, vibrant voice, musical and charming."—(*Charlotte Observer*, Sept. 23rd, '24).

"Miss Ritch added fresh laurels to her wreath, last evening. She was in superb voice and gave each number just the tone, temper and interpretation it deserved, the richness of her voice showing to fine effect. She was handsome in blue velvet with a jeweled girdle."—(*Charlotte Observer*, Sept. 24th, '24).

"Mabel Ritch, popular contralto from New York, made a splendid impression and was called back by insistent applause."—(*Charlotte News*, Sept. 25th, '24).

"Mabel Ritch, who charmed the audiences last week with her beautiful voice, was given a flattering welcome last night on her first appearance for the week. She sang with exquisite emphasis, elegant, chaste and sympathetic interpretation. Her brunette beauty was charming in yellow crepe. Encores were demanded."—(*Charlotte Observer*, Oct. 1st, '24).

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The New York Telegram and Evening Mail, Monday, October 20, 1924.

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KNABE PIANO

ROCHESTER IS MUSICALLY ALERT WITH FORTHCOMING ATTRACTIONS

Eastman Theater Concerts Announced—Kilbourn Hall Series to Offer Many Artists—Sousa Delights in Concerts—Farrar Heard—Activities at Eastman School—Eastman Theater Has Anniversary—Lamond Arrives—Classes and Lectures
—Notes

Rochester, N. Y., October 14.—Musical Rochester has started up—wide-awake—after a justly-earned summer nap which logically followed the many musical events of the crowded season of 1923-1924. Definite announcements of a list of distinguished stars scheduled to appear this year at the Eastman Theater have awakened interest, combined with the arrival in Rochester last week of the British composer and conductor, Eugene Goossens. Mr. Goossens conducted the new Rochester Philharmonic Orchestra in its first concert last fall and will again direct a series of afternoon and evening concerts. The morning of October 9 found him plunging into the first rehearsal with the orchestra. Mr. Goossens brought greetings from the Philharmonic's other conductor, Albert Coates, who will arrive in January.

THREE SERIES OF EASTMAN THEATER CONCERTS ANNOUNCED. Three series of Eastman Theater concerts, to be known as A, B and C, are announced for the coming season. Each series will consist of five concerts, instead of six, as last year, and the series prices are reduced proportionately. Another change is the shifting of concert day from Wednesday to Thursday.

Three of the artists who will be brought here are new to Rochester—Dusolina Giannini, Claire Dux and Mario Chamlee. Several of those who were enthusiastically received by Eastman audiences last season are being brought back in response to public demand. These include Jascha Heifetz, Marguerite D'Alvarez, Florence Macbeth, John Charles Thomas, Paul Kochanski and Giovanni Martinelli.

The rapid sale of series tickets predicts large audiences for each event. Following are the three series: Series A—October 23, Mario Chamlee and Paul Kochanski; November 13, Jascha Heifetz; January 22, Rochester Philharmonic Orchestra, Albert Coates, conductor, Frederick Lamond, soloist; February 12, Frieda Hempel; March 5, Margaret Matzenauer and Rafael Diaz. Series B—October 30, Pavley-Oukrainsky Ballet; November 20, Marguerite D'Alvarez and Emilio De Gogorza; January 29, Giovanni Martinelli and Dusolina Giannini; February 19, Rochester Philharmonic Orchestra, Albert Coates conductor, Vladimir Rosing, soloist; March 12, Claire Dux and John Powell. Series C—November 6, Mary Garden; January 15, Florence Macbeth and Richard Crooks; February 5, Alfred Cortot and John Charles Thomas; February 26, Mischa Elman; March 19, Rochester Philharmonic Orchestra, Albert Coates conductor, Vladimir Resnikoff soloist.

KILBOURN HALL CHAMBER MUSIC SERIES.

Treading on the heels of these attractive announcements from the Eastman Theater comes the renewal of the sale of subscriptions for the Kilbourn Hall chamber music concert series. The Monday evening series will open on October 20; the Tuesday evening series on October 28, and the Friday evening series on November 7. Frederic Lamond will open the Monday evening series on October 20.

The list of dates and artists for the three Kilbourn Hall series are as follows: Monday evening series—October 20, Frederic Lamond; November 17, Pierre Augieras and Jeanne Woolford; January 12, Flonzaley Quartet; February 9, Palmer Christian; March 9, Rochester Little Symphony, Albert Coates conducting. Tuesday evening series—October 28, Vladimir Rosing; November 25, Raymond Wilson and Gerald Kunz; January 20, Rochester Little Symphony, Albert Coates conducting; February 17, London Quartet; March 17, Harold Gleason and Lucile Johnson Bigelow. Friday evening series—November 7, Elshuco Trio; December 5, Marcel Dupré; January 30, Kilbourn Quartet with Max Landow; February 27, Lambert Murphy; March 27, Rochester Little Symphony, Albert Coates conducting.

Vladimir Rosing, who will open the Tuesday evening series of Kilbourn Hall concerts, is director of the opera department of the Eastman School of Music. Immediately after the close of the summer session of the Eastman School, the tenor left for a rest of several weeks in London, but the demand for his appearances induced him to fill most of his time in England with recitals. Mr. Rosing returned last week to take up the work of his department and prepare for his recital the last of October.

JOHN PHILIP SOUSA AND BAND.

The Eastman Theater opened its concert season October 2, when John Philip Sousa appeared with his famous band for two concerts, afternoon and evening. The evening audience was of capacity size and the conductor rewarded the enthusiasm by playing as encores the favorite Sousa marches the crowd had come to hear. The solid meat of the programs included the Strauss symphonic poem, Don Juan, and Giordano's Andre Chenier. A new fantasia, Music of the Minute, was especially well liked and may be regarded as Sousa's contribution to the jazz spirit of the hour, treated with characteristic dignity and yet unmistakable in flavor. Soloists shared in the success of both concerts—John Dolan with his cornet; Marjorie Moody, soprano; Robert Gooding, chief of the saxophone family, and George Carey,

popular Rochester musician, with his mastery of the xylophone. In the afternoon, Sousa's own symphonic poem, The Chariot Race, made an exciting musical description of the Ben Hur race.

GERALDINE FARRAR HEARD.

Another early musical event was the appearance, October 6, at the Lyceum Theater, of Geraldine Farrar in her new operatic fantasia of Carmen. The opera is given in skeleton form, but served to provide a background for Miss Farrar's Carmen. The company included a passable Don Jose and an excellent Micaela, the latter sung by Emma Noe. Joseph Royer, a veteran operatic baritone once with the San Carlo forces, won the usual enthusiasm with the Toreador song. The production included graceful dances by a quartet of girls.

EASTMAN SCHOOL OF MUSIC.

The opening of the new season finds several changes in the faculty of the Eastman School of Music. Howard Hanson, the new director of the school, arrived in Rochester in September and immediately began his new duties, since registration of students for the coming year started early. After leaving the American Academy in Rome, Mr. Hanson visited several European conservatories and spent some time in England before sailing for America. Mr. Hanson reported that the importance of the Eastman School of Music is widely recognized in Europe. Mr. Hanson aims to develop the work of American composers. He will give as

years ago. Mr. Hammond resigned to become organist of the new Piccadilly Theater in New York.

Ernest Bloch, well known composer and present director of the Cleveland Institute of Music, will come to the Eastman School in February to conduct a five-weeks master course in Kilbourn Hall. The course is designed to give to all musicians a method that will be applicable to the work they are engaged in, whether teaching, composition or interpretation. The course will be given in five sections, one week to each.

Classes in appreciation of music have been opened again at the Eastman School of Music. These classes are conducted by George Barlow Penny and are open to the public, as well as to students of the Eastman School.

EASTMAN THEATER CELEBRATES BIRTHDAY.

The Eastman Theater celebrated its second birthday in September. Figures compiled at the theater show that nearly 4,000,000 people have attended the motion picture presentations and musical offerings at the Eastman. More than 200,000 have attended the concerts. The average attendance for the twelve matinee concerts last season was more than 2,300. The four evening concerts of the Rochester Philharmonic Orchestra attracted an average attendance of nearly 2,800. The largest attendance at any single orchestra concert was 3,476, or 124 more than the seating capacity of the Eastman Theater. A new feature of the coming season will be the presentation of three complete grand operas in English by the operatic department of the School of Music. Two of these will be given as matinee performances and one in the evening.

During the last year, a five-story ballet and scenic studio has been erected, an additional gift from George Eastman. Here are two large halls for training ballet classes, dressing rooms, costume department, as well as one entire floor given over to the scenic department. Complete settings for future Eastman stage productions will be made in this studio. Another bit of new construction was the installation in September of a new movable stage in the theater, by means of which the orchestra can be raised or lowered. Also, a new refrigerating plant, supplying cool air for the auditorium, has just been completed.

LAMOND.

Lamond, a popular member of the Eastman School faculty last year, arrived in the city early in October to begin his master class teaching and his lecture-recitals. The first of his series of ten was given in Kilbourn Hall on the afternoon of October 13. Following a short, vivid talk on Beethoven, Lamond illustrated his points by playing four numbers at the piano: Beethoven's sonata in B flat, op. No. 7; Soiree de Vienne, No. 6, Liszt; Liszt's Tarantelle de Bravura, and as an encore, the Gnomen Reigen. Lamond's lecture recitals last year proved one of the most delightful series of events of the entire musical season.

JOSEPH PRESS.

The Eastman School of Music closed at noon, October 6, in respect to the memory of Joseph Press, cellist and member of the faculty, who died October 4 in Park Avenue Hospital, after being ill with pneumonia less than a week. Mr. Press had been for two years a member of the Eastman School faculty, a member of the Kilbourn Quartet and occupant of the first cello chair in the Rochester Philharmonic Orchestra. He had appeared many times with the orchestra as soloist. Mr. Press had spent the summer in France and had returned to prepare for his work with the Kilbourn Quartet and for a recital in New York he was to have given October 28. Memorial exercises for Mr. Press were held in Kilbourn Hall, and tributes to the musician were paid by Dr. Rush Rhees, head of the University of Rochester; Howard Hanson and Eugene Goossens. Harold Gleason presided at the organ.

NOTES.

The Eastman Theater ballet school continued its classes through the summer, the new five-story ballet studio providing accommodations for greatly enlarged classes. Enid Knapp Botsford is director of the ballet school and announces a heavy enrollment in the new classes, both junior and senior. The studio is connected with the theater by an overhead bridge. Ballet numbers on the Eastman Theater program have become a regular and popular feature. The ballet school is attracting wide attention from other cities. A representative of the Peabody Institute of Baltimore spent several days in the city last week observing the work of the ballet with a view to starting similar classes there.

Special courses were found to be popular this year in the summer session of the Eastman School of Music. In July there were 460 students at work with a faculty of thirty-five, all regular teachers of the Eastman School, conducting the class and private teaching. In order that the summer students might have the opportunity to hear a Kilbourn Hall program, the Eastman School of Music arranged a recital for July 16. Sandor Vas, pianist, and Vladimir Resnikoff, violinist, were the artists heard.

The Eastman Theater Orchestra retired for a well-earned vacation in August, during which time other musical attractions were presented. The original Six Brown Brothers held the Eastman stage for one week. A real all-Rochester event was the appearance the following week of Raymond Fagan and his symphonic dance orchestra, home from a vaudeville tour of more than 13,000 miles. Mr. Fagan composed and played a new march, dedicated to the Rochester Rotary Club, of which he is a member.

Two Rochester musicians started this month on a concert tour which will take them through a number of Eastern



Photo by Apeda, N. Y.

VERA LAVROVA
(Baroness Royce-Garrett)
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MEMORY LANE
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much time as his directorial duties will permit to teaching in the department of composition.

The department of public school music becomes closely affiliated this year with the public school music of Rochester's schools. The faculty of this department in the Eastman School includes Charles H. Miller, since 1917 supervisor of music in the city schools; Sherman Clute, who succeeds Jay W. Fay in charge of the instrumental instruction in the public schools; Catherine E. Eaton, a special teacher of music in the Rochester schools, and David E. Mattern, also a public school man. The course of study in this department of the Eastman School will, by permission of the city Board of Education, include practice teaching and observation in the city schools.

In the piano department the faculty will be increased by four teachers; two of them, Florence Alexander and Lyndon Croxford, are graduates of the Eastman School from the class of Raymond Wilson. Kathleen McCleery comes from Dr. Yorke Trotter's School in London to take the place of Olive Puttick, also of that school, who has returned to London. Margaret Jamieson is a teacher of experience who has taught in prominent music schools of the country.

Warren Gehrken, a prominent organist of Brooklyn, who has been appointed organist of St. Paul's Episcopal Church, joins the organ faculty of the Eastman School. Harold O. Smith, newly appointed organist of the Eastman Theater, will teach in the department of organ accompaniment of motion pictures. Mr. Smith made his debut at the theater in August, succeeding John Hammond, who has been on the Eastman musical staff since the theater was opened two

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states. Kathryn Alva Ross and Stuart Gracey, both soloists of Baptist Temple and well known among Rochester's young public singers, left for New York last week and will give the first concert of their tour, October 20. Both Miss Ross and Mr. Gracey have been students of Oscar Gareissen, of the Eastman School of Music faculty. Mr. Gracey has sung in the Eastman Theater as a member of the Eastman School of Music opera department and in Kilbourn Hall on several occasions.

Marianne Nedbal Jaeger, daughter of Mr. and Mrs. Theo F. Jaeger, has returned to the city after spending some time in Europe completing her musical education. Formerly a Rochester schoolgirl, Miss Jaeger is now a promising violinist. She was sent abroad at the request of her former teachers to study under the old masters of Bohemia.

The Tuesday Musicales opened its season October 14 with a luncheon at the Sagamore. The guest of honor was Eugene Goossens, conductor of the Rochester Philharmonic Orchestra. Mr. Goossens gave a short talk.

Harold Gleason, organist and member of the Eastman School faculty, has been invited to play as guest organist this year in the Wanamaker Auditorium in New York. Mr. Gleason was representative of the National Association of American Organists at the Toronto convention of the Canadian College of Organists and was one of the visiting organists to give the program of the final concert at that convention. Mr. Gleason is an annual recitalist in the Kilbourn Hall concert series, and will appear this season on March 17, in joint recital with Lucile Johnson Bigelow, harpist, an event which closes the Kilbourn Hall Tuesday evening series.

H. W. S.

Dickens Characters Portrayed by Mortimer Kaphan

To hear and see Mortimer Kaphan in his Dickens' characters is to understand Dickens, and to understand Dickens is to appreciate the greatest elemental force in English literature since Shakespeare.

Few people are ever aware of the tremendous amount of work involved in preparing realistic character portrayals. Many think it is an easy matter for an experienced actor to prepare himself for an entertainment of this nature. This is far from true. It involves great labor.

Before attempting his portrayals of Dickens' characters Mr. Kaphan spent much time in a critical study of the works of the great author. Every book was gone over many times and every reliable criticism which has been written regarding Dickens' works was consulted. And yet even when Mr. Kaphan had acquired a true conception of the characters there was still much to be studied out. Every part of the costume, every line of the make-up, which adheres strictly to the famous illustrations of Barnard, Phiz and Cruikshank, every pose, every gesture was a matter of consideration.

Wherever these portrayals have been given they have been immediately accepted by critical scholars of Dickens as very real. The way in which Mr. Kaphan has been received may be shown in a sentence from a letter of a well known Princeton professor, who writes: "I spent the evening with you and Dickens, and I do not know which to admire most, the genius of the author who fixed the char-

acters for all time in his books, or the magic touch with which you brought these characters to life."

In speaking of the reception accorded Mr. Kaphan in Toronto, the Mail says: "Lovers of Dickens turned out in large numbers last evening at Massey Hall and enjoyed a program composed of interpretations of many of the finest passages from the great novelist's works. Mortimer Kaphan, the well-known American interpreter of Dickens, was introduced to the audience through the medium of scenes from David Copperfield, Old Curiosity Shop and Oliver Twist, and was accorded a warm reception. Perhaps his most striking bit of work was the portrayal of Fagan in the death scene. The conception of horror which grows on the thieving Jew as he realizes that hope is gone was admirable. Mr. Kaphan's work throughout was marked by excellent restraint and a degree of sympathetic treatment which could only have been the fruits of intelligent and long study of the novelist's creations. His versatility was amply shown by the wide range of characters he so successfully presented."

By special request Mortimer Kaphan has arranged to appear in a series of ten recitals throughout the prominent cities of Texas, where he will be ably assisted by Harriet de Young Kaphan, soprano, formerly with the Chicago Opera; Samuel Francis, the young Texas tenor, and Anna Garrett, pianist. The combination will be presented as "An Evening with Dickens and Song."

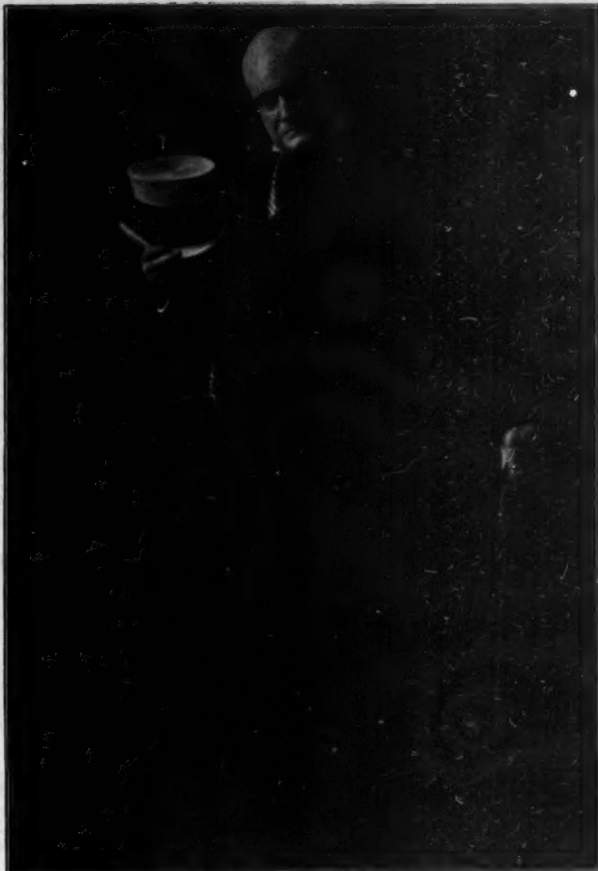
Facts Relating to Samaroff's Property

It is an established fact that the entire continent of North America once belonged to the Crown of England or to that of France or of Spain, but it is probably seldom that a deed has passed through as few hands, since discovery of the land, as that now owned by Olga Samaroff in Seal Harbor, Me. Old records show that after the discovery of the Island of Mount Desert by Champlain, Louis XIV, the Grand Monarch, became its first owner. The King gave that part of the island upon which Mme. Samaroff's property is situated to the Sieur de Cadillac, who, after a brief tenure, sold it to a member of the well known and still existent family of Clement. The property remained in the Clement family until thirty years ago, when a Miss Redfield of Boston acquired it, and two years ago Mme. Samaroff purchased it from Miss Redfield, so that there have really been only two sales from the time of Louis the Fourteenth's possession to Mme. Samaroff's acquisition of the property in 1922. Mme. Samaroff is keenly interested in the romantic history of the Island of Mount Desert,

the investigation of which has been greatly stimulated through the creation of a National Park upon this charming island—whose mountain splendor and vivid seascapes make it truly a mecca for lovers of the beautiful in nature.

Diaz to Sing at Del Rio

Another date has just been booked for Rafael Diaz, tenor of the Metropolitan Opera Company, at Del Rio, Texas, for November 24.



MORTIMER KAPHAN.
in a Dickens characterization.

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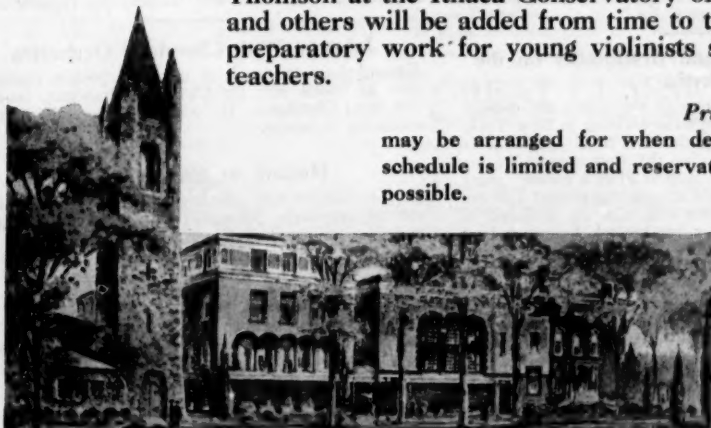


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may be arranged for when desired; but Professor Thomson's teaching schedule is limited and reservations should be made as far in advance as possible.



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THAMAR KARSAVINA, RUSSIAN DANCER, ARRIVES ON THE OLYMPIC

Thamar Karsavina, the latest of Russian dancers, for whom her American followers have been waiting fourteen years, arrived in New York recently on board the Olympic. Mme. Karsavina, who was to have come with the Diaghileff Ballet several years ago, when Nijinsky was her dancing partner, is one of the most beautiful dancers Russia has sent to this country.

"Nothing has thrilled me so much in my life," she declared, "as the trip up New York harbor." Mme. Karsavina speaks perfect English, in a vivacious but unexcited manner. Even the customs difficulties did not upset her serene composure. She is trim and business-like in her manner and expressed regret that there was not enough opportunity on board the ship for her to practise. "Too much enforced idleness is not good for one who likes athletics as much as I do," she remarked. "I must get to work at once and map out my days carefully for I shall be frightfully busy."

Mme. Karsavina said she had just returned from a tour through Poland and Germany, going as near as possible to her native Russia without crossing the border. She brought with her many trunks and baskets, with more to come. "Mme. Karsavina went to enormous expense with her preparations for the American engagement by having every costume new," cabled her English manager. "She went to the most expensive artists to have them designed and she is bringing a show, the like of which has not been seen in America."

Among her effects was a toy stage of cardboard, having in miniature all the scenic effects she plans for her American debut at Carnegie Hall, Saturday afternoon, November

1. With the aid of this model designed for her by Claude Lovat Fraser, the English artist, Mme. Karsavina can show the scenic designers just what it is she wants for her American tour. She has had this model since she was premiere danseuse of the Imperial Opera Company at St. Petersburg before the war. Since then she has taken it with her on her appearances at London, Paris, Berlin, Petrograd, and throughout Europe, where her dancing has aroused the greatest enthusiasm.

"I began to be bombarded by American publicity as soon as we reached the outer harbor," declared the great Russian dancer. "About a dozen photographers besieged us and started taking our pictures. They asked Vladimiroff and me to take a dancing pose, so he lifted me on his shoulders, and the wind was blowing so I wonder how it will come out. I am afraid that it will be mostly legs. I have my apprehensions about it."

Pierre Vladimiroff, Mme. Karsavina's dancing partner, was also on the Olympic. He has been accompanying her on her recent German tour and, it is said, was acclaimed as a second Nijinsky. He is a blond, youthful appearing man, who looks as if he might be a college athlete, ready for sprinting or hurdling. It is also his first visit to this country and he was astonished, he declared, at the size of New York.

Mme. Karsavina, after her debut at Carnegie Hall, November 1 (Saturday afternoon), will make her first American tour, visiting all the principal cities east of Kansas City with special performances in Baltimore, Washington, Boston, Chicago, Buffalo and Toronto.

Cecilia Hansen Comes to America to Stay

Cecilia Hansen, waving her hat in true America style, came into New York on the S. S. Olympic, with her husband, Boris Zakharoff, ready for her second tour of America, which will take her to the Pacific Coast in December.

"It is true," said Miss Hansen, "that I took out citizenship papers last spring just before I left. We will remain in America permanently. Our little girl could not come with us, as I would not have time to look after her with all my concert appearances, but she is coming later. I am very glad that it is decided that I shall play the Karlowicz concerto with the Philharmonic Orchestra at Carnegie Hall, November 6. I had not received word before I sailed about it."

"We spent a very quiet summer at Bad Landeck," Miss Hansen continued, "and we have all been very well. This fall, beginning in September, we made a tour of Germany, appearing in Berlin, Dresden, Munich, Frankfurt and Cologne. Conditions are much better than they were the summer before and with the currency stabilized again it is much better all around."

Mr. Zakharoff said he was very glad to get back to America and was delighted that he would be in New York the first of November to see the American debut of Mme. Karsavina. He had seen both Karsavina and Vladimiroff in Germany, and declared there was nothing in the world that could equal them. "They are the greatest dancers living today," said Mr. Zakharoff. "We all had a very good time on the boat, although it was a little rough. It was a Wolfsohn boat this trip," he added, laughing.

Werrenrath's New York Program

Reinald Werrenrath, the "American Institution" among baritones, who gives the first of his three Carnegie Hall (New York) recitals of the season on Sunday afternoon, November 9, will present seventeen songs he has not sung in public before and most of which will be heard for the first time in America. There are several novelties and special groups on the program.

The first group is of two numbers, Alma, Mozart, and Henry Purcell's When Night Her Purple Veil. The Purcell number will be accompanied by two violins, bass and piano. Another specialty will be Grieg's Den Bjergtagne, which will be sung alone as a group in itself, accompanied by a small orchestra consisting of four violins, two violas, two cellos, one bass, and two French horns.

The second group of five songs, which will be sung in Finnish, represents two composers; the first song Stille mit Hjaerte, by Ilmari Hannikainen, and the other four by Jean Sibelius are Dold forening, Blommans ode, De begge rosorna and Evig var. The fourth group represents only one composer, Easthope Martin, and only one poet, John Masfield. They are: An Old Song Resung, June Twilight, Beauty, and Cargoes. The last group of five songs includes a new (still in manuscript) song by Harry Spier and Mr. Werrenrath himself, My Songs and I. The others are A Vagabond's Song, The Bubble Song, Go, Lovely Rose, and The Pirate Song. The encores will be entirely "old Werrenrath favorites" on the "request list."

Rosenthal, Hofmann and Brailowsky on the Majestic

Three of the foremost pianists of the world are coming to the United States on the Majestic, arriving in New York, November 5, one of them for the first time. Josef Hofmann is returning home to give the first concert of his fall season, on November 9, in Boston, after a summer spent in Switzerland when he was not aeroplaning around Europe. Moriz Rosenthal cables that he will take the Majestic in order to get here in time for his second American tour after his seventeen years' absence, the tour this fall beginning at Denver. And it is probable that Alexander Brailowsky, the sensational Russian pianist, who has been in Paris giving a series of recitals once more to sold-out houses, will come on the Majestic. Brailowsky makes his American debut at Aeolian Hall, Wednesday evening, November 19.

Mme. Leschetizky Arrives for Debut

Marie Gabrielle Leschetizky, widow of the famous Polish pianist, teacher and composer, Theodor Leschetizky, was among the musical celebrities who arrived on the S. S. Olympic. Mme. Leschetizky declared that she was ready for her American appearances, which began at the City Music League concert, open only to members, on Saturday afternoon, October 25, and her first public appearance at Carnegie Hall, Monday evening, October 27. She will ap-

pear next in Chicago as soloist with the Chicago Symphony Orchestra, November 7 and 8.

"My program will include works from Liszt, Chopin, and the famous Vervolde-Bach concerto. I have been very busy lately in Germany, where I saw the ZR-3 at Friederichshafen before it started for this country. I would have liked to come on it, but they would not let me. However, I sent Mr. Adams a letter with it, which they tell me arrived last Thursday. I have also played in the last year in London, Berlin, Paris and Vienna, but I have always longed to appear before the American public. I have so many friends over here and I have wanted so much to see them. I do not know how to locate them, but I hope they will find a way to see me. You know I have a studio in Paris and have met many Americans there."

Wolfsohn Course Begins with a Rush

Music lovers from all of Greater New York and the suburbs have deluged the Wolfsohn Musical Bureau with letters expressing their appreciation for the special subscription course at reduced prices, asking for tickets and congratulating this management on the opportunity offered to all classes of music patrons. More than \$1,500 was received in cheques and money orders alone on Monday, September 29, the Wolfsohn management states, and since then the amount has been steadily increasing with more and more people calling personally to get the seats they want. Inquiries are being made continually at Carnegie Hall regarding the course, and subscription tickets have sold there very rapidly.

Many subscribers to the various symphony orchestras have requested the same seats they have for the orchestral concerts, and numerous music teachers have taken blocks of tickets for their students. A number of musical and social organizations in the suburbs, as well as in New York, are making applications for groups of seats together and delegations of students from Columbia University and Hunter College have reserved certain portions of the house for themselves.

A number of inquiries have come in regarding single seats for single concerts from those who do not wish to subscribe to the entire series but who are desirous of hearing certain artists alone. At the present rate of sale, the management states, it is probable that the entire house will be sold out at the subscription series, so the suggestion has been made that if those who only wish to hear one or two of the concerts purchase subscription tickets they may be sure of hearing their favorite program and can undoubtedly sell easily the seats they do not want for the concerts which they are unable to attend.

Matzenauer Back

Margaret Matzenauer has now returned to New York from her pre-opera concert tour and is to appear in the Metropolitan Opera the first week of the season. She sang at La Crosse, Wis., October 20; Green Bay, October 21; St. Paul, Minn., October 23, and Minneapolis, October 24.

Johnson With Cleveland Orchestra

Edward Johnson, tenor of the Metropolitan Opera, will appear as soloist with the Cleveland Orchestra, November 6 and 8, at Cleveland. He will give a recital in Toronto, Canada, on November 11.

Heifetz at Carnegie Hall

Jascha Heifetz will give his first New York recital on Saturday afternoon, November 15, at Carnegie Hall. On the following Tuesday, November 18, he will play at the Academy of Music in Philadelphia.

Salmond and MacGregor in Recital

Felix Salmond, English cellist, and Knight MacGregor, Scotch baritone, will give a joint recital at Charlottesville, Va., on November 6.

Louise Homer Stires Still Busy

Louise Homer Stires continues her early concert season with a recital at Detroit, November 9, and at Milwaukee, November 13.

Lashanska in Philadelphia

Hulda Lashanska will appear in recital in Philadelphia on November 12.

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THE FOX THEATER A MUSIC CENTER IN PHILADELPHIA

Rapid Increase in Attendance at This Theater Noted Since the Coming of Erno Rapee as Conductor and General Manager—Programs Presented from September 15 Through the Week of October 6

Philadelphia, Pa., October 12.—The rapid increase in attendance at the Fox Theater would seem phenomenal to anyone not acquainted with the reputation of Erno Rapee, the conductor of the orchestra and general manager of the theater. Mr. Rapee came here from New York (where he had made such a splendid record in the Rivoli and Capitol) to open the Fox Theater. As is well known, Philadelphians are conservative and do not accept anything or anyone, merely because of a New York reputation, but Mr. Rapee has successfully demonstrated the fact that a complete stranger can, in a very short time, establish a reputation for giving the best of everything on his programs. As a conductor, Mr. Rapee holds a high place, and there is not the slightest doubt but that the movie world will lose a fine man sooner or later, for wider fields will be opening to anyone of his ability. His enlarged orchestra of fifty-five artists is a finely-tempered tool in expert hands, and the overture (played four times daily) always embraces a selection from the best of operatic or symphonic music. It is a rare opportunity for music students, especially those studying orchestration, to hear these numbers played (twice if they wish) by a good orchestra for a reasonable sum. In addition to this, recreation is afforded in the really fine singing, dancing, scenic pictures and feature pictures.

PROGRAM FOR WEEK OF SEPTEMBER 15.

During the week of September 15, a program, even unusually fine for the Fox Theater (and that is saying much), was presented. Wagner's Tannhäuser was the overture selected, and it can truthfully be said that the writer never heard it played better. On this same program came a distinct innovation in the form of Faust "in tabloid form," as the director expressed it. Two scenes were given very creditably by an excellent cast, consisting of Sudworth Frazier and Martin Brefel, who alternated in taking the part of Faust; Gita Rapoch as Marguerite, and Amund Sjovik as Mephistopheles. Bobbe Tremaine and her ballet corps gave a delightful dance to the ballet music from Faust. The feature picture, The Man Who Came Back, and the Fox Theater Magazine were also pleasing. Kenneth A. Hallett, the organist, is worthy of his place on the program.

PROGRAM FOR WEEK OF SEPTEMBER 22.

Caprice Espagnol by Rimsky-Korsakoff held first place on the program for the week of September 22, and was excel-

lently rendered, holding the large and varied audience until the final note, after which the applause was spontaneous. The scenic picture of Porto Rico was delightful, followed by a solo by Annie Yago, who sang My Curly Headed Baby by Clutsam. Impersonating a colored mammy, and in a

PROGRAM FOR THE WEEK OF SEPTEMBER 29.

The outstanding orchestral number of the program presented during the week of September 29 was the beautiful Overture from Orpheus, by Offenbach, remarkably well played by the orchestra. The violin cadenza was admirably executed by Henry Nosen, concertmaster. The Fox Theater Magazine held the interest, and as usual was accompanied by the clever, synchronized musical score. Another feature which proved very entertaining was the return engagement of Ensign Al. Moore and his U. S. Orchestra, with which the dancers, Boots McKenna and Bobbe Tremaine, also appeared. The cinema attraction was the startling picture, Daughters of Today, which points a decided finger of scorn at the careless parents of this generation. The Race, a Fox comedy, was a humorous and thrilling auto race. The organist, Kenneth A. Hallett, closed the program with pleasing numbers.

PROGRAM FOR THE WEEK OF OCTOBER 6.

The program for the week of October 6 held the 1812 Overture by Tchaikowsky, which the orchestra played with

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appropriate fire. The realistic scenery, depicting the burning of Moscow, made quite an impression. The D. W. Griffith production, America, was intensely interesting, and occupied the remainder of the program, with the exception of Mr. Hallett's organ numbers. M. M. C.

An Impression of Guy Maier

An interesting impression of Guy Maier, pianist, appeared in a recent issue of the Michigan Daily, Ann Arbor. Saying that it would be impossible to interview, in the accepted sense of the word, such a volcanic and spontaneous personality, the reporter describes Mr. Maier colorfully. "He is a short, wiry and vital man, bristling with his enthusiasm from his stiff hair to his explosive hands," writes the "impressionable" interviewer. "He speaks in a quick, precise voice, very clearly as though he had studied diction, and with a contagious positiveness. He must have many prejudices and interesting dogmas; his whole being presents a fascinating picture of extremes, full of every kind of fire and vigor. He is like nothing so much as a spluttering electric current; an hour with him leaves one exhausted, amazed and slightly dizzy." This promenading impressionist—to borrow a phrase from Huneker—further expresses his admiration for this interesting pianist. "Every-

thing about Mr. Maier obviously tends toward the living, progressive factors in his art; the new and the ever-new in the old are the things that matter."

Gladys Swarthout in Demand

Gladys Swarthout, mezzo-soprano, despite her busy days in the study and preparation of her forthcoming roles with the Chicago Civic Opera during the 1924-25 season, is finding time to score a distinct success with the music-loving public in the many recent appearances she has made.

Miss Swarthout's first concert appearance this season was made at the South Shore Country Club, Chicago, where, accompanied by Isaac Van Grove, of the Chicago Civic Opera, her voice and characterization of her program was heartily approved.

On October 8 Miss Swarthout sang the role of Musetta



Lewis Smith photo

GLADYS SWARTHOUT.

in Puccini's La Boheme, at Columbus, Ohio, and the press notices she received were of the highest type.

To quote the Ohio State Journal: "However, it was in the second act, with the appearance of Musetta, that the evening got well under way. Miss Swarthout possesses not only a pleasing voice, but also a personality as dominant and vibrant in its way as that of Geraldine Farrar. Her rendition of the aria, Quando Me'n Ro, was inspiring, and brought about a thrilling ensemble at the finale." Another critic, of the Columbus Dispatch, said that Miss Swarthout "sang Musetta in lovely voice and with acting of notable abandon. She gave a coloring reading to the Musetta waltz." Harold G. Davidson, of the Columbus Citizen, stated that "Miss Swarthout, singing the part of Musetta, was a pretty and volatile vixen and her duet with her lover precipitated a storm of applause."

Prior to the opening of Chicago Civic Opera, Miss Swarthout is engaged to sing before the Wilmette Sunday Evening Club, at a benefit concert at the Patten home in Evanston, and on October 29 she sang at Marion, Ind., with Charles Marshall. On October 31, Woodstock, Ill., is prepared to greet the charming singer, and on November 4 Ottawa, Ill., will also enthusiastically receive her. Miss Swarthout is likewise scheduled for many appearances in Chicago preceding her debut with the Chicago Civic Opera Company.

Philadelphia and Baltimore to Hear Gutman

Two concerts which Elizabeth Gutman will give in the near future are, on November 12, at the dedication exercises of the new Y. M. H. A. building in Philadelphia, and December 2, when she will appear under the auspices of the Friends of Art of Baltimore. In Philadelphia Miss Gutman will sing groups of songs and folk songs, while in Baltimore the recital will be given entirely in costume with groups of old French, Russian, Chinese, and Spanish songs. Frank Bibb will be the accompanist.



Photo by Edward Thayer Monroe

ERNO RAPEE.

lently rendered, holding the large and varied audience until the final note, after which the applause was spontaneous. The scenic picture of Porto Rico was delightful, followed by a solo by Annie Yago, who sang My Curly Headed Baby by Clutsam. Impersonating a colored mammy, and in a

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I SEE THAT—

Josef A. Pasternack has resigned as director of the Philharmonic Society of Philadelphia.

The new Chickering Hall in New York was opened on October 23.

Anita Damrosch will be married to Robert Littell on November 8.

Marie Sundelius and Beatrice Martin are among the artists programming Rhea Silbert's new song, *Beloved*.

Charles M. Courboin, organist, has reengagements in fourteen cities.

Henrietta Speke-Seeley has established a branch studio in New Rochelle.

About five hundred persons were turned away from Clarence Dickinson's recital in Utica.

A musicale was given in honor of the Boices in Norwich, N. Y.

Caroline Lowe has opened studios in the new Chickering Hall building.

The Cleveland String Quartet played in London on September 18 with immense success.

Cincinnati is sponsoring the first Girls' Glee Club Contest.

Wanda Landowska will give a series of three subscription concerts in Aeolian Hall this season.

The Flonzaley Quartet has arrived in America for its nineteenth consecutive season here.

The American Women's Symphony Orchestra was launched at the Sixty-fifth Convention of the New York City Federation of Women's Clubs.

Carl D. Kinsey is suing the New York Central Railroad for \$400,000.

The Washington Heights Musical Club has resumed activities for the season.

Excellent music is presented at the Fox Theater in Philadelphia.

Mortimer Kaphan will appear in ten recitals in Texas in a program entitled *An Evening With Dickens and Song*.

The Rubinstein Club, Mrs. William Rogers Chapman, president, is now in its thirty-eighth season.

The Cherniavsky Trio probably will make another American tour during 1925-26.

Ethel Hottinger and Helen F. Riddell are the Oscar Saenger scholarship winners.

More than half of the guarantee fund of £5,000 has been raised for the Leeds, England, Festival in 1925.

The Minneapolis Orchestra is entering upon what promises to be the most successful season in its history.

Andres de Segura has engaged Toti Dal Monte for his Artistic Mornings at the Plaza.

Frieda Hempel's first London concert of the season was a great success.

Edwin Grasse has been appointed organist of the Pilgrim Congregational Church, New York.

Ernest Hutcheson will give seven recitals in New York illustrating the literature of the piano from the sixteenth century to the present time.

Enrico Bossi, Italian organist and composer, will concertize in the United States in December and January.

John Philip Sousa will celebrate his seventieth birthday on November 6.

The Chicago Civic Opera will open on Wednesday evening, November 5, with a revival of *La Gioconda*.

Chopin was buried in the Cemetery of Père la Chaise, Paris, seventy-five years ago today.

Sophie Braslau will be heard in over sixty cities this season.

Cecilia Hansen took out American citizenship papers last spring.

Cesar Saerchinger is coming to America for a few weeks.

Alessandro Bonci is back in this country and will open a vocal studio.

The Metropolitan Opera will open next Monday with a performance of *Aida*.

Lillia M. Bearns, in her will, created a trust fund of \$50,000 in favor of Columbia University for the encouragement of original composition in music. G. N.

F. Wight Neumann Dead

F. Wight Neumann, one of America's best known impresarios, passed away suddenly at his residence, 3155 South Michigan Avenue, Chicago, on Wednesday, October 22. An inflammation of the gall bladder is believed to have caused his death. Mr. Neumann was born in Hamburg, Germany, November 3, 1851, and came to America in 1877. Seven years later he came to Chicago. He was married twenty-seven years ago in Montreal to Lillian Mallory, who survives him. A married daughter, Mrs. Austin Selz, also survives him. All the prominent musicians in the country at one time or another have appeared under Mr. Neumann's management. Year after year he brought to Chicago the best artists he could secure for his series.

Music was not the only art in which Mr. Neumann was interested. He was a member of the Art Institute and a patron of all the fine arts. It was Mr. Neumann who first brought the Boston Symphony Orchestra to Chicago. It was he who brought the Metropolitan Grand Opera from New York, and, as already stated, all the great musicians of today and yesterday have appeared under his management. Mr. Neumann also brought the Stoddard lectures to Chicago, as well as Sir Edwin Arnold, Winston Spencer Churchill and Conan Doyle. He was a member of the South Shore Country Club, Illinois Athletic and Arts Clubs of Chicago.

The funeral took place on Friday afternoon, October 24, from his home and the burial was at Rosehill Cemetery, Chicago.

Carmela Cafarelli Returning to America

Carmela Cafarelli, after a period of five months in Italy, will soon return to America. She has been heard in a number of opera performances in Europe. One of her return engagements in America is in Scranton, Pa., in January.

Gerhardt's Two New York Recitals

Mrs. Wilson-Greene, of Washington, D. C., has just signed a contract for the appearance of Elena Gerhardt on December 1.



THE LATE F. WIGHT NEUMANN.

As Mme. Gerhardt is in this country but a limited time—she sails January 15 to fulfill engagements abroad—her tour is closely booked. Her two New York recitals will be given on November 2 and 30 in Aeolian Hall.

Roeseler's Dates

Marcella Roeseler, who achieved such a success at the Maine Festival, sang with equal favor at the De Witt Clinton High School on Sunday evening, October 19, and will be the soloist with the Friends of Music on November 11.

MARCELLA ROESELER

DRAMATIC SOPRANO OF METROPOLITAN OPERA COMPANY

Wins Sensational Success at the Maine Festival

COMMENTS OF THE PRESS:

Mme. Roeseler proved an admirable Leonora and her role, an exceedingly difficult one, was presented in a highly dramatic manner. She won the audience completely in her first aria, *Tacea La Notte*. She has the talents that make for real greatness when coupled with the graces of the finished actress. Truly a great Leonora by any standard or by all.

—*Bangor Daily News*.

The character of Leonora as sung by Marcella Roeseler, the leading role of the opera, was portrayed in a brilliant manner. Mme. Roeseler's beautiful voice was heard at its best, and her efforts on Saturday night not only included her superb voice and marvellous

dramatic ability, but enchanting personality as well.

—*Bangor Daily Commercial*.

Mme. Roeseler in the role of Leonora won pronounced success taking her audience by storm in her very first solo. In the aria *D'Amor sull'all'rosa* she disclosed a rich lower voice, and ability to project highly dramatic moments was shown in her skillful handling of coloratura passages.

A voice of ravishing sweetness, the lyric tones being beautifully delivered.

—*Portland Press Herald*.

Mme. Roeseler, as Leonora, proved a sensation. Her voice is rich, powerful, yet high. She is intensely dramatic and a finished artist.

—*Lewiston Daily Sun*.

Address: care of Metropolitan Opera Company



Photo © Elgin, N. Y.

AS SANTUZZA

WHERE THEY ARE TO BE

From October 30 to November 13

ALSEN, ELSA:
Baltimore, Md., Oct. 31.
ARDEN, CECIL:
Wichita Falls, Tex., Oct. 30.
BRYAN, TAYLOR:
El Paso, Tex., Nov. 3.
Norman, Okla., Nov. 5.
Chickasha, Okla., Nov. 6.
Shawnee, Okla., Nov. 7.
Tulahassee, Fla., Nov. 13.
BAROZZI, SOCRATE:
Cleveland, O., Nov. 3.
BRETON, RUTH:
Boston, Mass., Nov. 6.
BUHLIG, RICHARD:
Munich, Germany, Nov. 7.
CARRERAS, MARIE:
Keuka Park, N. Y., Nov. 8.
CHEMET, RENEE:
Burlington, Vt., Nov. 6.
COKE, CALVIN:
Hackensack, N. J., Nov. 3.
DADMUN, ROYAL:
St. Louis, Mo., Nov. 13.
DAL MONTE, TOTI:
Chicago, Ill., Nov. 10.
DAVID, ANNIE LOUISE:
Oakland, Cal., Nov. 12.
DAVIES, REUBEN:
Dallas, Tex., Nov. 1.
Tyler, Tex., Nov. 7.
DENISHAWN, DANCERS:
Cleveland, O., Oct. 31.
Detroit, Mich., Nov. 1.
Aurora, Ill., Nov. 10.
Manitowoc, Ill., Nov. 11.
Chicago, Ill., Nov. 12.
DE FACHMANN:
Greensboro, N. C., Nov. 12.
DE RESZKE SINGERS:
Albany, N. Y., Nov. 7.
DIAZ, RAFAELO:
Selma, Ala., Nov. 12.
DILLING, MILDRED:
Albany, N. Y., Nov. 7.
DUX, CLAIRE:
Sacramento, Cal., Oct. 30.
San Francisco, Cal., Nov. 3.
Berkeley, Cal., Nov. 6.
Piedmont, Cal., Nov. 7.
Des Moines, Ia., Nov. 11.

EASTON, FLORENCE:
Brooklyn, N. Y., Nov. 1.
FARNAM, LYNNWOOD:
Detroit, Mich., Nov. 6.
Utica, N. Y., Nov. 7.
GANGE, FRASER:
Toronto, Can., Oct. 30.
GERHARDT, ELENA:
Omaha, Neb., Nov. 13.
GIANNINI, DUSOLINA:
Minneapolis, Minn., Nov. 4.
Cincinnati, O., Nov. 6-8.
Montgomery, Ala., Nov. 10.
New Orleans, La., Nov. 12.
GRADOVA, GITTA:
Evanston, Ill., Oct. 28.
GRAINGER, PERCY:
San Francisco, Cal., Nov. 10.
San Jose, Cal., Nov. 12.
Fresno, Cal., Nov. 13.
GUNSTER, FREDERICK:
Baltimore, Md., Oct. 30.
Tallahassee, Fla., Nov. 13.
HAGAR, EMILY STOKES:
Lebanon, Pa., Nov. 3.
Philadelphia, Pa., Nov. 6.
Media, Pa., Nov. 7.
Quebec, Can., Nov. 10.
HEIFETZ, JASCHA:
Wilkes-Barre, Pa., Nov. 7.
Baltimore, Md., Nov. 10.
HEMPFEL, FRIEDA:
Bradford, Eng., Oct. 30.
London, Eng., Nov. 2.
Birmingham, Eng., Nov. 3.
Belfast, Ireland, Nov. 6.
Dublin, Ireland, Nov. 8.
Leicester, Eng., Nov. 10.
Nottingham, Eng., Nov. 11.
Sheffield, Eng., Nov. 13.
HESS, MYRA:
Amsterdam, Holland, Oct. 30.
Leiden, Holland, Oct. 31.
Amsterdam, Holland, Nov. 1.
Rotterdam, Holland, Nov. 2.
Maastricht, Holland, Nov. 3.
Utrecht, Holland, Nov. 5.
HINSHAW'S MARRIAGE OF FIGARO:
Meadville, Pa., Oct. 30.

JACOBSEN, SASCHA:
Savannah, Ga., Nov. 10.
Selma, Ala., Nov. 12.
Montevallo, Ala., Nov. 13.
JESS, GRACE WOOD:
Victoria, B. C., Can., Oct. 30.
KARSAVINA, THAMAR:
Baltimore, Md., Nov. 1.
LAMOND:
Boston, Mass., Nov. 1.
Chicago, Ill., Nov. 2.
LANDOWSKA, WANDA:
New Brunswick, N. J., Nov. 6.
LAPPAS, ULYSSES:
St. Louis, Mo., Oct. 30.
LEGINSKA, ETHEL:
Paris, France, Oct. 30.
London, Eng., Nov. 5.
LERNER, TINA:
Syracuse, N. Y., Nov. 7.
LESCHETIZKY, MARIE GA-BRIELLE:
Chicago, Ill., Nov. 6.
LETZ QUARTET:
Fremont, O., Nov. 4.
Granville, O., Nov. 5.
Reading, Pa., Nov. 6.
LIEVINNE, JOSEF:
Kansas City, Mo., Nov. 11.
LUCCHESI, JOSEPHINE:
Wooner, O., Nov. 13.
MAIER, GUY:
Chicago, Ill., Nov. 4.
La Crosse, Wisc., Nov. 5.
McQUHAE, ALLEN:
San Francisco, Cal., Nov. 6.
Chicago, Ill., Nov. 13.
MEDTNER, NICHOLAS:
Philadelphia, Pa., Oct. 31.
Nov. 1.
METCALF, KATHARINE:
Boston, Mass., Nov. 7.

MORGAN, RHYS:
New Philadelphia, O., Oct. 31.
Nanticoke, Pa., Nov. 3.
Wilkes-Barre, Pa., Nov. 5.
Hinghamton, N. Y., Nov. 7.
Elmira, O., Nov. 10.
Erie, Pa., Nov. 12.
ORNSTEIN, LEO:
Delaware, O., Nov. 12.
PATTISON, LEE:
Chicago, Ill., Nov. 4.
La Crosse, Wisc., Nov. 5.
ROSEN, MAX:
Saratoga, N. Y., Nov. 10.
RUSSIAN CHOIR (Kibalechich):
Far Rockaway, N. Y., Nov. 3.
Glens Falls, N. Y., Nov. 6.
Rutland, Vt., Nov. 7.
Brattleboro, Vt., Nov. 8.
Springfield, Mass., Nov. 9.
Montpelier, N. H., Nov. 10.
Arhol, Mass., Nov. 11.
SABANIEVA, THALIA:
San Francisco, Cal., Nov. 2.
STIRES, LOUISE HOMER:
Detroit, Mich., Nov. 9.
Milwaukee, Wisc., Nov. 13.
STRATTON, CHARLES:
Burlington, Vt., Nov. 6.
TELMANYL, EMIL:
Touring Spain.
THOMAS, JOHN CHARLES:
Bayonne, N. J., Nov. 11.
TIFFANY, MARIE:
Reading, Pa., Nov. 2.
Ada, Okla., Nov. 12.
VALDANE, ARVIDA:
Brooklyn, N. Y., Nov. 9.
WHITEMAN'S ORCHESTRA:
Cleveland, O., Nov. 9-10.

Hutcheson in Seven Recitals Illustrating Literature of Piano

The series of seven programs, illustrating the literature of the piano from the sixteenth century to the present time, and which Hutcheson will present in Aeolian Hall, New



Photo by Apeda

ERNEST HUTCHESON.

York, beginning November 8, marks an advance in the survey of music which Fétis gave to his audiences of nearly a hundred years ago.

The opening program of the series is devoted to the clavier and harpsichord composers of the 16th, 17th and 18th centuries. In the English group, to the names of Byrde and Purcell, are added those of John Blow and Orlando Gibbons. France is represented by Daquin, Couperin, Rameau, and Jean-Baptiste Loeillet. A short excursion into Italy gives



THE STORY OF MANKIND

By HENDRIK VAN LOON, AB. P.D.

Author of *The Fall of the Dutch Republic*, *The Rise of the Dutch Republic*, *The Golden Age of the Dutch Republic*, *A Short Story of History*, *Antony and Cleopatra*.

This book is fully illustrated with eight three-color plates, over one hundred black and white pictures and numerous annotated maps and half-tones drawn by the author.

J.S. Mead, New York

Amey xii

FLY-LEAF OF HENDRIK VAN LOON'S BOOK, THE STORY OF MANKIND,

bearing the charming little sketch and autograph of the author, who presented the book to Leon Sametini while both were returning from Europe recently on the steamship *New Amsterdam*.

us Paradies, Leonardo Leo and Domenico Scarlatti, while the German group is represented by Johann Graun, Handel, Mattheson, and the mighty Bach.

The classical Viennese period includes Haydn, Mozart, and Beethoven. Then follow the romantic composers—Schubert, Mendelssohn, Schumann, Chopin, Brahms, and Liszt.

In the sixth and seventh programs, a difficult problem confronted Hutcheson in the choice of composers representative of our day. There has not been time enough for the shifting sands of our age to settle, so that the enduring works of time may be discerned. As history teaches us, each age epitomizes its own greatness, and for that reason, contemporaneous history must necessarily be hampered by the bewildering nearness of its material.

After painstaking analysis, Hutcheson has chosen the following twenty-six composers as most fully representing our time: MacDowell, Howard Brockway, Charles Griffes, Eugen d'Albert, Richard Strauss, Erich Korngold, Max Reger, von Dohnanyi, Bela Bartok, Paderewski, Godowsky, Mousorgsky, Cesar Franck, Gabriel Faure, Charles Alkan, Maurice Ravel, Debussy, Ernest Bloch, Rudolph Ganz, Percy Grainger, Cyril Scott, Eugene Goossens, John Ireland, Rachmaninoff, Nicholas Medtner, and Scriabine.

Commenting on the difficulty of his task, Hutcheson writes: "Heartbreaking exclusions must be faced, and at best only a sketch is possible. Many composers of high merit are omitted, many others inadequately represented; else the programs must have exceeded a reasonable length. It was my aim to be suggestive, not exhaustive, to give a concise view of the whole literature, rather than to expatiate on particular men or periods. I have sought out what I believed to be of permanent artistic interest to music lovers, discarding everything of a value merely historical." S. J.

Cleveland Institute Chorus to Begin Rehearsals

Cleveland, Ohio, October 20.—The a capella chorus, which has been one of the outstanding features of the Cleveland Institute of Music ever since the school was started, will hold the first regular meeting of the 1924-25 season the evening of October 22. This year the choral meetings will be held at the school in the assembly hall and John Peirce, head of the voice department, will train and conduct the group under the direction of Ernest Bloch. The first work to be studied will be *The Seasons*, by Haydn. These meetings are open to all men and women in the city who love to sing. That is the first requirement. Those who wish to join need only to apply at the Institute on Wednesday evenings and if they can read music and will attend rehearsals regularly they will be accepted.

Mr. Peirce, who will train the choral group this year, comes to Cleveland with wide experience in chorus work. He himself was a member of the Boston Symphony Chorus and several other choral societies in the East. He was also organizer and director of the West Newbury Choral Society which he conducted for four years.

In time it is expected that similar choral societies will be developed elsewhere in the city, all working on the same pieces, for an annual group chorus recital of from 2,000 to 3,000 mixed voices. Because of the excellent training given the choral group at the Institute it has always ranked higher than amateur in standing and has received favorable mention by critics of eastern dailies as well as by national musical magazines. E.

New York Trio Starts Sixth Season

The New York Trio, whose personnel consists of Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius van Vliet, cellist, has just entered its sixth season, and from the present outlook and the bookings already made, this promises to exceed by far all previous seasons. November bookings include: 5, Hunter College; 9, Lawrence, L. I.; 24, Peekskill, N. Y.; 25, White Plains, N. Y., and 28, People's Symphony, New York City. Two Aeolian Hall concerts will be given, the first taking place on Monday evening, January 19.

A New Kipling-Speaks song, destined to surpass in popularity the composer's famous "On the Road to Mandalay"

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Verse by

RUDYARD KIPLING

Music by

OLEY SPEAKS

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American Violinist

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Town Hall, Friday Evening, November 7, at 8:45 P. M.

"Powerful tone of special beauty—energetic bowing—dazzling technique."

—*Berliner Tageblatt*.

Concert Direction Arthur Judson

Management: E. A. LAKE, 101 Park Ave., New York

Jeanne GORDON

"She sweeps her audience off its feet."

—Los Angeles Examiner, April 23, 1924.

"Every climax a triumph."

—London, Ont., Free Press, Oct. 3, 1924.

"Jeanne Gordon received an amazing ovation from a packed house. Not since Galli Curci sang here has London heard a voice of such rare beauty, amazing in its purity of tone. She moves her audience by its sheer loveliness, and sometimes by dramatic force. Her voice is God-given. Her dramatic ability was proven. The audience became tense in its interest, and sat almost breathless until the final phrase was sung. The concert was one of the finest ever presented."—London, Ontario, Advertiser, October 3, 1924.

"She sang with immense enthusiasm and delight, with a versatility and ease that mastered many forms of composition. One cannot recall another contralto of such range that may boast so fragile, so elfin, so spirituelle a caliber. 'Clair de Lune' was exquisite in interpretation, and 'Les Filles de Cadiz' was sung with abandon, verve and a spontaneity that swept the audience, with the singer, on a rich tide of sound. 'My Heart at Thy Sweet Voice' was a glorious bit of singing, each throbbing note more telling. Here were displayed alike dramatic brilliance, resonance of tone, amazing flexibility, an intelligence that lent dignity and restraint to every passage and a personality that made every climax a triumph."—The Free Press, London, Ontario, October 3, 1924.

"True musical feeling and fine intelligence at all times."—St. Paul, Minn., News, October 17, 1924.

"Rich vocal beauty . . . twin asset of thoroughly recognizable intelligence and dramatic understanding."—St. Paul, Minn., Press, October 17, 1924.

"She sang the seductive 'Habenera' and the 'Seguidilla' arias with a warmth of tone and beauty of diction that caused an imme-

diately response in the audience. It had the effortless spontaneity and depth and breadth of tone that the part calls for and seldom gets. Miss Gordon is temperamentally and vocally equipped for enacting the role and no one can deny that she looks the part in physical beauty. The applause was quick and demonstrative and long continued."—New York Evening Post, January 21, 1924.

"Miss Gordon represents a certain type of American artist who is usurping the laurels of foreign-born singers at the Metropolitan. There is about her something which sets her apart from all other artists. Her voice is a rich contralto of unusual range and power. She colors her tones easily, and her gamut of expression is wide. Through her program she won her audience with much really extraordinary vocalism. Jeanne Gordon is an artist with a glorious organ."—Los Angeles, Cal., Times, April 23, 1924.

"JEANNE GORDON SUPERB ARTIST:—The real thing, the authentic artist is Jeanne Gordon. Wholehearted enthusiasm, verging on an ovation—last night's audience succumbed before the talents of a great artist. She sweeps her audience off its feet. She has that God-given, undefinable thing which is spirit. Nothing more beautiful was ever heard than her 'Plaisir d'Amour.' Miss Gordon's voice shows all its most wonderful qualities—fullness, roundness, resonance, rich power. 'Les Filles de Cadiz' brought the audience to her feet. There were 'Bravos,' a completely unrestrained enthusiasm in the applause."—Los Angeles Examiner, April 23, 1924.

"Jeanne Gordon, contralto, drew a packed Philharmonic auditorium. In 'Les Filles de Cadiz' there was a memory of her deep organ qual-

ity which won her instant recognition."—Los Angeles, Cal., Herald, April 23, 1924.

"Miss Gordon has remarkable range, excellent control, power, and a voice of rich, vibrant quality."—Fresno, Cal., Republican, April 25, 1924.

"Came nearest to perfection of music and perfection of singing. Miss Gordon's voice has much charm in its fullness and mellowness. There was a thrill. She quickly won her audiences."—El Paso Herald, April 18, 1924.

"Jeanne Gordon, a distinctly individual type, fascinated a large audience with a voice of velvety tones which she employed to the very best advantage. She is a thoroughly delightful, finished and pol-

ished artist. Her contralto voice is velvety, rich, flexible and expressive. The Damrosch setting for Kipling's 'The Looking Glass,' a vivid, colorful word and tone painting, Miss Gordon sang quite superbly."—El Paso, Tex., Times, April 18, 1924.

"All the temperament and technique and voice that made her a Metropolitan favorite for six years. Miss Gordon has the art of swaying her audience . . . in 'Home, Sweet Home,' she achieved a thing of beauty and joy forever."—Omaha, Neb., News, April 13, 1924.

Extract from summary of Musical Season in New York City:

"Jeanne Gordon sang beautifully whenever she got a chance, which, in my opinion, was entirely too seldom."—New York World, April 20, 1924.



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Management: National Concerts, Inc., 1451 Broadway, New York
Samuel Geneen, President

THE CLEVELAND ORCHESTRA PRESENTS ELMAN AS SOLOIST

Chamber Music Society Offers Cleveland String Quartet—

Cleveland, Ohio, October 26.—The orchestra's second program, given on October 23, with Mischa Elman as the featured attraction, was another link in the chain of triumphs which Nikolai Sokoloff and his band are forging. The house was completely sold out and the lucky ticket holders proved a quiet and attentive audience. In fact, while Mr. Elman was clinching his hold on virtuosity yet more tightly by a seemingly effortless victory over the difficulties of the Tchaikowsky concerto, the noise made by the proverbial pin would have resounded through the house, so still it was.

It was a thoroughly Russian evening for the soloist. The conductor and the music played all belongs in that category. The novelty of the evening had been heralded as the Symphony Antar by Rimsky-Korsakoff, but it turned out to be a symphonic suite (Op. 15, No. 2), descriptive or programmatic in character. The work, with its Oriental harmonies and exotic coloring, was admirably presented by the orchestra. Although the Russian tone poet's later suite, Scheherazade, has more finish, Antar is very lovely. In almost complete antithesis to this was the closing number of the program, Scriabin's Poem of Extasy. Mr. Sokoloff instilled into the piece so much verve and abandon that its spirit could not help but be contagious.

The outstanding event of the evening was Mischa Elman's masterful rendition of Tchaikowsky's violin concerto in D major. Cleveland has heard this virtuoso many times, of

course, but never with such wonderment over his accomplishments. The pyrotechnical display during the first movement was dazzling in its brilliance and the full, rich beauty of tone in the Canzonetta, which followed, was just as effective. An ovation, such as seldom occurs here, was accorded the artist at the conclusion of the work.

It was an interesting program which on the evening of October 9, opened Cleveland's concert season—interesting chiefly because Vladimar de Pachmann was the artist. Heralded for many years as the masterful interpreter of Chopin, the artist ably lived up to his reputation on this occasion. For, while the classics were represented by Bach and Mozart in the opening group and while the program closed with selections from Brahms, Liszt and Schumann, it was with Chopin that most of the evening was spent and one immediately felt that de Pachmann's heart was here, also. Perfection of phrasing and nuance, the sparkle of runs and trills, the lingering beauty of tone in the legato passages, all betrayed the player's love for his music. Seldom, if ever, has such a rendition of the E minor Nocturne been heard here, and the C sharp minor Waltz and the Scherzo in E major were equally well done.

Prof. Charles E. Clemens, head of the music department at Women's College, Western Reserve University, and also organist and choir director at the Church of the Covenant, is planning a series of musical services to be given by his choir on the first Sunday of each month for the remainder of the season. Two weeks ago he gave excerpts from Handel's oratorio, Judas Maccabeus, and the program was so successful that it was repeated a week ago. The choir's soloists are Mary Prayner-Walsh, soprano; Mrs. C. Alexander Miller, alto; Albert Downing, tenor, and Paul Kinnison, bass. On this occasion the choir was aided by Alois Hurby, trumpeter with the Cleveland Orchestra.

Vincent H. Percy, Cleveland organist, will play the big organ in the Public Auditorium for the production of The Miracle which is to be given for several weeks in Cleveland, starting Christmas week.

The first of the semi-monthly Wednesday evening organ recitals at the Museum of Art was held on the evening of October 15. Douglas Moore, organist, was assisted in giving the program by John Peirce, baritone, recently elected to the faculty of the Cleveland Institute of Music as head of its vocal department, who sang an air from Sullivan's Prodigal Son. E. D. B.

Margaret Northrup Scores in Englewood

Margaret Northrup, soprano, recently returned to New York after a delightful summer spent in the Adirondacks and opened her season on Sunday afternoon, October 12, in joint recital with Alma Beck, contralto, at the Englewood Conservatory of Music, Englewood, N. J. Music lovers of the city were out "en force" to greet these popular singers and warmly applauded them. Richard T. Percy furnished excellent accompaniments.

Flora Greenfield to Use Beloved on Tour

Flora Greenfield, the young soprano who made such a favorable impression last season at her New York debut, will use Rhea Silberta's new song, Beloved, on her entire tour this season.

MacCue Pupils Sing Mana-Zucca Songs

Ethel Sinclair and Mina Pearsall, two artist-pupils of Beatrice MacCue, each presented a group of Mana-Zucca songs at their recital on October 23 in the Story and Clark salon.

Biltmore Series

R. E. Johnston announces a series of eight Morning Musicales to be given in the ballroom of the Biltmore Hotel. The dates of the musicales are as follows: November 7 and

21, December 5 and 19, January 9 and 23, February 6 and 20.

The artists already engaged are as follows: Sophie Braslau, Magdeleine Brard, Eddy Brown, Anna Case, Richard Crooks, Marguerite D'Alvarez, Giuseppe De Luca, Tina Filliponi, Beniamino Gigli, Dusolina Giannini, Jean Gerardy, Louis Graveure, Frederick Gunster, Wanda Landowska, Rosa Raisa, Elisabeth Rethberg, Titta Ruffo, Giacomo Rimini, Alberto Salvi, John Charles Thomas, Donald Thayer and Raoul Vidas. Others are to be announced later.

Yeatman Griffith Artist's Success with San Carlo

During the recent production of Flotow's Martha by the San Carlo Opera Company in Baltimore, Maryland, the following excerpt was taken from The Sun, praising the splendid work of Bernice Schalker, a charming young art-



BERNICE SCHALKER.

ist from the Yeatman Griffith studios in New York City: "For much of the signal success credit must be awarded to Bernice Schalker, a captivating, demure, eminently natural and altogether delightful Nancy. This young contralto has a freshness and warmth of voice, along with an infectious manner, as well as a spontaneity of method, which made the part stand out with real distinction."

Marjorie Meyer to Sing Beloved at New York Recital

Rhea Silberta, composer of many beautiful songs, the most recent of them being a love song entitled Beloved, has received the following letter, which speaks for itself, from Marjorie Meyer, who will be heard in her second New York recital in December: "Your composition, Beloved, was given to me by my coach and accompanist, Frederic Persson. Perhaps you would be interested to know that I am closing my American group for my New York recital with it and feel that I must tell you how wonderful I think it is. I consider it the most expressive, passionate and beautiful love song I have had the pleasure of singing. We are all greatly indebted to you for having added this inspiring song to our American compositions."

Over Sixty Cities to Hear Braslau

Sophie Braslau, contralto, will be heard in over sixty cities this season. She opened her tour on October 28, in Sioux City, Iowa, after which she will appear in concert at Oshkosh, Wis., today, October 30. On November 2 she will be the soloist with the New York Philharmonic at the Academy of Music, in Brooklyn. Baltimore will hear her on November 3, after which she will make her first metropolitan appearance of the season at the Biltmore morning musicale, November 7. Miss Braslau will be unable to give her annual Carnegie Hall recital until the late winter because of an extensive tour throughout the West, and Middle West.

Theo Karle to Sing Resurgam Again

Following his appearance at the Worcester Festival as the tenor soloist in Henry Hadley's Resurgam, Theo Karle has been engaged to sing again in this work with the Chicago Apollo Club.

New York String Quartet to Tour

The New York String Quartet has been engaged by the New York Chamber Music Society as its string quartet and will appear with the society at its New York recitals and on tour.



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PAULINE WINSLOW

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love song of the sea

Published by Luckhardt & Belder

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Cont.

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HAMILTON—Ont.

Spectator, October 17, 1924:

"Rosa Hamilton was warmly welcomed. Her voice is of resonant and colorful quality in its lower register, with high notes that are clear and lovely."

Excl. Dir.

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ROBERT NAYLOR

American Tenor

Management:
ANTONIA SAWYER, Inc.
Aedon Hall, New York City

"WAD SOME POW'R THE GIFTIE GIE US TO HEAR OURSELVES AS OTHERS HEAR US"

By Bessie Bowie

I am always deeply interested in reading the many articles published by my fellow singing teachers on the subject of voice and its development. I must confess, also, that I have been amazed to see statements made that any one who wishes to sing can do so, provided he, or she, studies with the proper teachers; that we can all speak and so we should all be able to sing.

To this I reply: We all have legs and can walk, but some can dance and others cannot. Some are fleet of foot and can run lightly, while others are halting in their steps, or just plod along. And what holds good there, holds good as well with the voice. We all have ears, and yet some of us hear and sense music, and others are tone deaf. To me, nothing is more unpleasant than having to listen to singers who wander from the key and are blissfully unconscious of the fact, even though they would at once notice it in some one else. I do not think science has advanced sufficiently to overcome a real lack of ear.

We have made tremendous strides musically—children now have marvelous courses in ear training, composition, sight-reading and transposing. The old methods have been completely revolutionized, and their future paths should be smoother than those we followed. I sincerely hope the day will come when teachers will frankly discourage pupils who are unfitted for careers as singers, before they give up many of the best years of their lives vainly seeking a chimera they will never grasp.

THE THREE REQUISITES

Take the vital requisites for every singer in order to be successful—a feeling for purity of pitch, a beautiful quality of tone, and a sense of rhythm! Let the teachers encourage those who have these gifts and persuade the other aspirants to fame to give up the idea of hoping to sing professionally. Let them turn their talents toward something else, where they will meet with proper recognition, instead of continuing on a path which can only lead to heartbreaks and discouragements. No road is harder than a singer's. Curiously enough, the general public (even when composed of most intelligent people) seems to consider a voice, pure and simple, sufficient to make a successful career.

In my experience as a teacher I have heard the most superb and gorgeous voices issue forth from the throats of people who never could become singers, who lacked all the fundamental qualifications, to whom the very idea of the proper placing of a tone was a closed book. Tone placing is in itself a thing apart. Some feel it instinctively; to others it seems to be a huge stone wall, blocking the road to fame. But the teacher, as well as the pupil, must have infinite patience. Things must be explained, step by step, until the full understanding dawns upon the pupil as to where to place the voice so that the tones may float out and be colored at the singer's will.

To make a lasting success, the singer should stand upon a solid foundation. Many who are gifted with lovely, fresh, natural voices, and win their spurs too soon, have a brief period of apparent success. Then, if they have not the correct technical training underlying the beauty and youth of their voices, they are left stranded with worn tones and tired vocal cords, just at the time their voices should have reached their maturity, and they themselves come into their own artistically.

THE DIFFICULTIES

When people who have had but little early schooling, who have not learned concentration and who understand no language save their own, decide to make a career, they generally do so without realizing the colossal difficulties which they will meet, but which are so absorbing and thrilling to

it a wonder then, that though many think they are called, but few are chosen? What makes it difficult, too, is that it is not possible for us to hear our own singing voices as well as others do. One must use deep breath control. Breath, breath, and again breath, and absolute relaxation. And remember, that a tone the singer hears too well is seldom perfectly free. The less we hear our own voices, the more they will float out to our listeners. Ah—"Wad some pow'r the giftie gie us to hear ourselves as others hear us."

Arrivals at the Great Northern

Recent arrivals at the Great Northern Hotel in New York indicate that this hotel again will be the New York home of many prominent personages in the musical and artistic world. Among the artists are Mme. Leschetizky, widow of the famous composer and herself a pianist of note; Cecilia Hansen, the violinist, with her husband-accompanist, Boris Sakharoff; Thamar Kharsavina, Russian dancer, and her dancing partner, M. Vladimiroff; Elsa Alsen, of the Wagnerian Opera Company; Jean Nolan, the Irish soprano; Laura Evans-Williams, Welsh soprano; Mrs. F. Arnold and Maude Elliott, concert artists. Florence Reed, the American emotional actress, also has selected the Great Northern Hotel as her home while in New York.

Perfield Announcements

On the evening of November 4 Effa Ellis Perfield is to give a talk for the Gamut Club, 61 West 50th Street, her subject being Musical Pedagogy and a Rhythm Lesson. On November 17, at 2:30 P. M., she will give a talk on Musical Pedagogy and Its Universal Application, for the Bronx Women's Club, 190th and Davidson Streets.

October 28, at 8:30 P. M., Mrs. Perfield gave the first lesson in Musical Pedagogy and Teaching Material for a class of teachers at the New York Piano Conservatory and School of Affiliated Arts, 200 W. 57th Street.

Fine Faculty at Zeckwer-Hahn Academy

The Zeckwer-Hahn Philadelphia Musical Academy has some unusually fine additions to the faculty for the season 1924-25. Leopold Auer has been secured as guest teacher in the violin department and Herbert Witherspoon as guest teacher in the vocal department. The piano department is fortunate in having Leo Ornstein, and Leo Schulz will teach cello. Special free scholarships under these eminent musicians will be awarded after competitive examinations.

Grace Leslie in New York Recital

Grace Leslie, contralto, who made a successful debut at the Town Hall last season, will be heard there in recital again on Tuesday evening, November 11. Conal O. Quirke will be at the piano for the artist. A group of old English folk songs will be a feature of the program, which also includes modern songs in English, and groups of French and German selections.

Edwin Swain Again to Sing in South

Edwin Swain made some successful appearances in the South last year, appearing in various recitals and oratorios, and will have a return tour there early in November. Among his engagements is Meredith College, Raleigh, N. C., November 10.

Estelle Liebling Entertains Augusta Lenska

Augusta Lenska, who passed through New York on her way from Europe to Chicago, where she has been engaged



MUNZ IN MELBOURNE.

The well known pianist snapped in front of His Majesty's Theater. Mr. Munz gave seven recitals in the Town Hall, Melbourne, and the same number in Sydney. It is needless to add that the brilliant pianist's success was instantaneous.

to sing leading contralto roles, sang an interesting program for the pupils of Estelle Liebling at her studio on October 16. Besides Miss Liebling's pupils, among the guests were Alexander Kippis, bass of the Chicago Opera; Marcella Roeseler, Arnold Garbor, Max Altglass, Ellen Dalossy, Paul Eisler, all of the Metropolitan Opera; Bruno Zirato and Henry Bellaman, of the Juilliard Foundation.

Margulies-Vichnin Honors

Adele Margulies, the instructor of Edmond Vichnin, shared honors with that unusual young American pianist in his recent debut recitals in Vienna and Berlin. He played unusual programs, embracing classic and modern composers, with Americans well represented, and in these recitals shared the honors accompanying his success with his teacher. With a long history of successful concert playing recorded, including appearances with the Boston Symphony Orchestra, her own Margulies Trio, etc., this pianist has become one of the well known instructors of America.

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conquer. Those who are made of a sturdy fiber will keep on, and arrive at their goal, but every teacher should explain the obstacles there are to surmount. From the beginning, they should be made to realize there can be no quick road to the top, and that they can only "make haste slowly." It requires a trained mind, infinite courage, patience, perseverance and personality to make a singer. With all this, one should have, as I said before, a true quick ear and a keen sense of rhythm. And then, last, though by no means least, a promise of a beautiful voice. Naturally, if these things are latent they can be developed, but is

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 23. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Co., Boston)

AN EVENING HYMN, sacred duet, by T. Frederick H. Candlyn.

DE NEW BORN BABY (Christmas Song of the Fisherman), negro spiritual arranged by Harvey B. Gaul. Collected by John Bennett.

RIDE ON, KING JESUS! negro spiritual, arranged by Harvey B. Gaul.

WILD SWEET LAND, STARRY WATERS and MOON-FLOWER, three songs from a tropic land (published separately), by Charles Wakefield Cadman.

HOMEWARD, song, by Cecil Forsyth.

HO, EVERY ONE THAT THIRSTETH, sacred song, by Grace Mahew Putnam.

(G. Schirmer, Inc., New York)

SONATA FOR VIOLIN AND PIANO (op. 51), by David Stanley Smith. Published for the Society for the Publication of American Music.

SUITE ANTIQUE for two violins and piano, by Albert Stoessel. Published for the Society for the Publication of American Music.

(Composers' Music Corp., New York)

PLAYTIME, for piano, IN THE SWING and THE DOLL'S WALTZ (published separately), by Kathleen Lockhart Manning.

VALSE GRACIEUSE, PETITE DANSE, PETITE CHANSON (published separately), for piano, by J. V. Dethier.

SUNDOWN TALES, THE FUNNY MAN FROM CHINA, CHATTER BOX, and THE LONESOME SCARECROW (published separately), for piano, by Kathleen Lockhart Manning.

JAPANESE GHOST SONGS: IN THE BAMBOO and THE MAID OF MYSTERY (published separately), by Kathleen Lockhart Manning.

IN THE OUT-OF-DOORS, for piano. LITTLE DUTCH WALTZ, ROUGHING IT, NODDING DAFODILS, PATTERN-PATTERN, COOLIES, TO AND FRO, LILLIPUTIANS (published separately), by Cecil Burleigh.

DRAKE'S DRUM and HOME-COMING, two songs (published separately) by Herbert J. Wrightson.

A PLACE OF DREAMS and AN OLD SONG (published separately), by Annabel Morris Buchanan.

(C. W. Thompson & Co., Boston)

SPAULDING MARCH, for piano, by Josephine Hovey. CYCLE OF SONGS with piano accompaniment from Child's Garden of Verse, by Josephine Hovey Perry.

'TIS DAWN O'ER THE HILL, song, by Rosina Raymond Harder.

THOU ART THE FAIREST FLOWER, song, by Fannie Reed Hammond.

LET ME LIVE AGAIN, song, by Fannie Reed Hammond.

GOOD-BYE, SWEET BIRDS (song), by Cora Gates Dyer.

CALL ME ONCE MORE, song, by Charles A. Chase.

SPANISH DANCE, for piano, by Alice Benedict Goodridge.

Books

(C. C. Birchard & Co., Boston)

Pictured Lives of Great Musicians (190 Pages)
By Althea B. and Rebekah Crawford

This is a book for young children, full of pictures and stories about Bach, Haydn, Mozart, Beethoven, Schubert and Wagner.

Music

(Maurice Senart, Paris; Fine Arts Importing Corporation, New York)

Songs by Reginald C. Robbins, Nos. 38 to 48

This is an extension of the long set of songs of which the first part has already been reviewed in these columns. They are written for bass or baritone, the voice part being in the bass clef, which is a drawback, of course, since it does not invite the attention of the contraltos. Our composer has selected his poems from everywhere—Santayana, Wordsworth, Cowley, Drayton, Flecker, Milton, and so on—and he treats them musically and expressively, though with many liberties of accent, which is, to say the least of it, unorthodox, but may work out very well in actual performance, as such things sometimes offend the eye rather than the ear. The music is most individual. Surely there is nothing like it in the whole literature of the art from the sanities of the classics to the madness of the futurists. Not that it is mad—not at all—it is sane enough, but so different from ordinary musical thought that one finds it quite impossible to characterize. One wonders whether our composer is a very bald amateur or an exceedingly erudite seeker after new forms, whether he improvises these things and sets them down as they come to him, or works them out with malice aforethought. Personally, this reviewer would guess that they are made by the composer for the composer, that he sings them or hums them, like musical recitations, and gets joys out of the rhythmic presentation of the words. Perhaps others will do the same.

M. J.

(J. Curwin & Sons, London)

Hyperprism (For Small Orchestra and Percussion)

By Edgar Varese

This amazing work reached my desk this morning. And while it was still lying in plain view, a graceful decoration or not as you may be pleased to consider it, a composer

came in. "And it is published!" said this composer—a composer of real talent, who is having the usual difficulty finding a publisher for any but the smaller works.

"And it is published!" So I must say with like astonishment, if not with exactly the same personal angle in my feelings towards that fact. Published, performed, cheered as well as hissed, repeated by acclaim, the subject of proclamation from behind the footlights, of controversy in the press.

To describe it is quite impossible. It is scored for the following instruments: flute (interchangeable with piccolo), clarinet, three horns, two trumpets, two trombones, snare drum, Indian drum, bass drum, tambourine, three cymbals, gong, triangle, anvil, slap stick, two Chinese blocks, lion roar, two rattles, sleigh bells, siren. The score has twenty-six lines, and it takes twenty-six players to perform the piece. It also has seventeen pages. It is dedicated to Jose Juan and Nena Tablada. The futuristic cover drawing is by Witold Gordon.

What else? Ah, you want to know what the music is like?

Excuse me; did you say music?

F. P.

(Arthur P. Schmidt, Boston)

Twenty-five Melodic Studies for Organ

By Edward Hardy

These are graded studies, beginning with C major pedal scales in slow whole notes with two-part accompaniments, one for each hand. The fingering and pedaling are carefully marked and the various keys are gradually introduced with added difficulties both in the pedal part and in the accompaniment, which, however, is almost always in three parts. Musically these little studies are very clever. They possess the quality of holding the interest quite apart from their study import. Small as it is, this book is undoubtedly a valuable addition to organ studio literature.

(Clayton F. Summy Co., Chicago)

Festival Suite for Organ

By Stanley T. Reiff

PRELUDE, ROMANZA, SCHERZO, TOCCATA

One envies these organists! If a piano composer were to set forth to write a suite or sonata he would no doubt find the greatest difficulty in getting it published, but there is a demand for organ music which might be indicated by a sort of mathematical formula: number of organists plus number of obligatory performances. Thus, works in larger form get into print and get performances all over the country, where the piano or violin composition lags behind because it depends upon the concert dates of concert artists whose public demands the classics. Fortunate organists! and fortunate those who are able to write such nice music as Mr. Reiff. Nothing startling about it, to be sure, but it is nice, neat structural utility music with sufficient melodic attraction to arouse the interest of players and hold the attention of organists.

(Oliver Ditson Co., Boston)

Farewell Summer, Dancing Leaves, Cradle Song

New Piano Compositions by Mrs. H. H. A. Beach

To begin with, the first of these, Farewell, Summer, is a gavotte, in spite of which the idea of the title is perfectly carried out. The music is pathetic—exquisite. It is doubtful if even the talented Mrs. Beach has ever done anything more lovely. It is dedicated to Olga Samarooff and under the title is a verse which suggests that this is a flower song. It is to be hoped that no player will take the time indication, Alla Gavotta, too seriously and play the music rhythmically. It is not so intended, evidently, but is sad, pathetic, legato, languorous.

Dancing Leaves would be better if the four-bar introduction were omitted. This introduction seems to throw it into the popular class, in which it does not at all belong. It is a rapid, scintillating study in double chromatics, too difficult for any but advanced students, but worthy of the attention of concert pianists.

The third of these pieces, A Cradle-Song of the Lonely Mother, is less inspired than the others and rather a disappointment. It suggests harmonic experimentation, and, though it demonstrates a high degree of technical facility, is not deeply appealing as music.

(Virgil Piano School, New York)

Three Piano Compositions

By C. Franz Koehler

Frankly popular pieces for young students—but parents may object to the implications of the titles! In the Tavern! introducing The Toast (my! my!) and The Stein Song (do Americans of the new generation know what a stein is?), and On a Corner in Chinatown—very improper neighborhood—an amusing piece and rather difficult with its thrills and glissandos.

(John Church Co., New York and Cincinnati)

Hail-O! (Song)

By Arthur Nevin

A little song with a very brilliant and decidedly difficult accompaniment. It should be a popular encore song for concert artists.

M. J.

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FREDERICK CHOPIN

(Continued from page 6)

course of time enslaved for long years by the charm and captivating individuality of the uncommon woman. Chopin's creative powers stood at this period of his life at their highest point of exuberance and intensity. He spent a great deal of time in Nohan, George Sand's picturesque estate. Surrounded by the friends of the poets, who formed the most select intellectual and artistic circle of France in those days, he worked in an atmosphere which kindled all his creative powers. This love, giving Chopin so much happiness and sorrow together, was broken in 1845. Dissensions between Chopin and George Sand's children were the principal cause of this break.

ENGLAND.

Chopin arrived in London April 22, 1848. Great Britain's capital was frequented by artists celebrated in all the countries of the continent. Papers announced Chopin's presence and invitations abounded. The highest English society welcomed Chopin and he was constantly in a world of fortune, rich and mighty people. He gave a concert in the presence of Queen Victoria, he became acquainted with Charles Dickens, Samuel Rogers and Lady Byron. Unhappily, his weak health did not allow him to take advantage of all invitations. He was no longer able to ascend stairs by himself, and his footman was obliged to carry him. Chopin went to England, urged by the reiterated invitations of his pupil, Jane Stirling, a native of Scotland. Jane Stirling, rich, intelligent, passionately fond of fine arts, had for Chopin an infinitely pure affection. He offered her in exchange a friendly gratitude.

CHOPIN'S DEATH

On June 25 Chopin left England and returned to Paris. His life became a continual struggle against death. He wrote to his sister, Louise, imploring her to come and comfort him with her presence. "I am ill and you can do me more good than any doctor." They brought him back to the center of Paris to a new flat, 12 Place Vendôme. His sister nursed him with devotion.

Countess Delphine Potocka arrived from Nice to see Chopin for this last time. October 17, 1848, he passed from this life. Several hours before his death he asked the Countess Potocka to let him hear her voice once more. Chopin, plunged in a deep reverie, listened to those echoes of a world from which his soul was fleeing forever. The dying artist begged his friends to transfer his heart to Poland. This last wish was fulfilled. Chopin's heart reposes in Warsaw in the Church of Holy Cross.

CHOPIN'S FUNERAL

The funeral took place October 30. All opera singers and artists without exception, as well as the orchestra of the Conservatoire, promised to take an active part in the ceremony. Each one wished to glorify the great master. Theophile Gautier tells us that punctually at noon mournful bearers clad in black appeared at the entrance of the church, carrying the artist's coffin. At the same moment the orchestra struck up Chopin's Funeral March, specially instrumented for the occasion by Reber. Those dismal tones resounded gloomily through the vaults and the whole assembly shivered, as if shaken with a pang of anguish. Then, the Requiem was intoned. The Requiem had not been heard in Paris since Napoleon's ashes were placed in the Church of the Invalides, and the emotion reached its highest degree of intensity.

Chopin's remains reposed in the Père Lachaise cemetery in the vicinity of Cherubini's and Bellini's tombs and of the Erard's family sepulchre. The same handful of Polish earth, presented twenty years before to Chopin in a silver cup on the eve of his departure, was now poured upon his coffin.

Hermann Hans Wetzler to Return to America

Hermann Hans Wetzler, American symphonic and operatic conductor now active in Cologne, Germany, intends to return to this country for a visit of several months, beginning next January. While here, toward the end of February, he will conduct his own orchestral work, *Visions*, at a concert of the Detroit Symphony Orchestra in that city. This opportunity is the result of an invitation extended by Ossip Gabrilowitsch to Mr. Wetzler. His *Visions* is one of the successful recent orchestral works in Europe, fourteen orchestras having accepted the work for performance this winter. At several of these concerts, Mr. Wetzler will conduct his score personally. He now is at work on a grand opera, for which his wife, a gifted poet, has written the libretto.

Lynnwood Farnam's Recital, November 3

Monday evening, November 3, at Town Hall, New York, Lynnwood Farnam, brilliant organist, whose recitals the past summer in France and England received great press and public praise, will include on his program the scherzo from the eighth symphony, Widor; Fantasia on Choral, Hallelujah! God Be Praised, op 52 (G major), Roger; Vivace, from second trio-sonata, and In Peace and Joy I Now Depart, choral-prelude in D minor, J. S. Bach; Finale, from second symphony, Edward Shippin Barnes; Prelude and Fugue in C minor, Seth Bingham; serenade in A, Edwin Grasse; Eoro, P. O. Yon; The Legend of the Mountain, from Seven Pastels from the Lake of Constance, Sigfrid Karg-Elert; Toccata in F sharp minor, Tu Es Petra, from Esquisses Byzantines, Henri Mulet.

Grace Kerns to Sing in Lawrence

Grace Kerns will appear as soloist with the Lawrence, Mass., Square and Compass Club this season. "Please have Miss Kerns sing Victor Herbert's Italian Street Song,"

the committee wrote to the popular soprano's managers, Haensel & Jones, and this number will accordingly be included in the artist's program. Last season Miss Kerns sang it with the Somerville, N. J., Male Chorus, and their enthusiasm was such that she was reengaged for another appearance with the club this season.

Gilbert Ross to Play Burleigh Sonata

Gilbert Ross is a young American artist who is bringing credit to his own country. A native of Wisconsin, this violinist came to New York several seasons ago, equipped with an abundance of talent and ambition. Following his



ON THE CAMPUS

at the University of Wisconsin. The snapshot shows (left to right) Leon Itlis, Cecil Burleigh and Gilbert Ross.

studies with Professor Auer, he went to Europe, when his experience in recital and with orchestras matured his powers as an artist. For the past year he has been concertizing in this country and has won considerable praise in New York, in his native state and in the many other places where he has appeared. New Yorkers will have another opportunity of hearing Mr. Ross, who is a typical American boy as well as a gifted artist, at his second New York recital at Town Hall on the evening of November 7. A special feature of the program will be the presentation of a new sonata by a noted American composer, Cecil Burleigh, the work being his "Ascension" sonata.

Brennan Pupils' Recital

Another interesting recital was given by pupils of the well-known pianist and teacher, Agnes Brennan, at her Riverside Drive studio on Saturday afternoon, October 11. The following participated: Carrie Jones Reed, Miriam Odence, Jack Downs, Gertrude Kern, Flora Moran, Kathleen Dooley, Anthony Salvi, Margaret Reilly, Alice Levins, May Mahoney, Helen Kremelberg, Norma Gradstein and Elizabeth Marko. There was variety in the program, there being numbers by Bach, Beethoven, Schumann, Schubert, Chopin, Brahms, MacDowell, Cyril Scott, Marion Bauer and others. The renditions bespoke excellent training and musicianship.

George Raymond Ready for American Tour

George Perkins Raymond, American tenor, has returned from Paris for his first concert tour in this country. Mr. Raymond appeared with success at a number of musicales in Paris. He will start his concerts under the management of Annie Friedberg early in November in New York State, the first appearance probably in Albany.

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Newark News, April 24, 1924:

"Not even Galli-Curci has achieved a trill more evenly or brilliantly than Ellen Buckley"

Springfield Union, April 26, 1924:

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John McCormack Scores His Usual Phenomenal Success in Two Concerts—Felix Fox and Tom Williams Give Recitals
—Alma Gluck Heard—Lotta Crabtree's Bequest to N. E. Conservatory

Boston, October 25.—The school year at the Boston Conservatory of Music has opened with a highly encouraging outlook; the enrollment in all departments is decidedly gratifying and the school is permeated with the same spirit of serious application and earnest work for which it has acquired a well deserved reputation. This is due largely to the exceptional standing of the instructors and the personal interest taken in the progress of each student. All the former teachers continue in their respective subjects and there have also been added to the faculty Anna M. Bottero, for Italian, and Samuel R. Gaines, for voice culture. Mr. Gaines has been successful as a vocal teacher and choral conductor in Columbus, Ohio, and has acquired a considerable reputation for his compositions and arrangements. He will give instruction in voice culture and will also conduct the choral training class.

Special interest this year centers on the two prizes which will be awarded next spring: a Henry F. Miller lyric grand piano offered by the Henry F. Miller & Sons Company for students of the pianoforte course, and a specially made Equipoise violin donated for violin students by Clark Powers, the violin maker of Boston. Pupils in both departments are already planning to compete in the respective contests, and much enthusiasm is in evidence.

The first public students' recital of this year will be held on Monday, November 17. The Conservatory will be honored by having as its guest for the evening, Marquis Agostino Ferrante de Ruffano, the Italian Consul in Boston.

FELIX FOX RENEWS SUCCESS

Felix Fox, pianist of this city, added another to his long list of successes when he gave a recital, October 21, in Jordan

Hall. Mr. Fox's list comprised these pieces: Pour le Piano, Debussy; French Suite, G major, Bach; The Afternoon of a Faun, and The Hills of Anacapri, Debussy; The Fountains of the Villa d'Este, Liszt; Scherzo, op. 6, Charles Griffes; Birthday Waltzes, Daniel Gregory Mason; Romance, op. 118, F major, and Intermezzo, op. 118, E flat minor, Brahms; and Islamey (Oriental Fantasy), Balakireff.

No visiting pianist in the course of a season favors local music lovers with programs of greater interest than one hears from Mr. Fox. His programs are indeed thrice interesting—in selection of pieces, in arrangement on the list, and in their performance. Since Debussy was an enthusiastic admirer of Bach and often used the great Johann Sebastian as a model, then does Mr. Fox play with impunity a French suite of Bach immediately after a group by Debussy. The process of program-designing a la Felix Fox does not stop there—witness the juxtaposition of Liszt and Debussy as tonal impressionists, or the place assigned to Mason with reference to his beloved Brahms.

It is late in the day to enlarge on the abilities of this sterling artist. He has often given convincing and enjoyable proof of his powers—as soloist with the Boston Symphony Orchestra, in recitals and in concerts of chamber music. Possessed of a fluent technic, he subordinates that technic to the end of music-making that is ever conspicuous for clarity, musicianship and unflinching taste. A large audience gave abundant evidence of pleasure throughout the evening, and Mr. Fox was obliged to lengthen his program considerably.

MCCORMACK IN TWO CONCERTS

Sunday afternoon, October 19, and the following Tuesday evening, October 21, in Symphony Hall, John McCormack gave two recitals. The tenor was assisted by Edwin Schneider, his always adequate accompanist, and Lauri Kennedy, a highly talented cellist. Mr. McCormack's numbers for Sunday included arias from Bach's Ich bin ein guter Hirt and Handel's Guistino; Brahms' Mainacht and Komm bald, Rachmaninoff's Before My Window, and Tchaikovsky's Tell Me Why Are the Roses so Pale? also the following Irish folk songs: The Flower of Finae, Open the Door, Remember the Poor, Kitty My Love, and

songs by Dunhill, Macmurrough, Roger Quilter and Hummel.

The program for Tuesday evening included arias from Handel's Berenice and Bach's Wer Dank Opfert; two songs of Respighi; I Heard a Piper Playing, by Arnold Bax; Christ Went Up into the Hills, by Hageman; the following Irish folk songs: The Death of Ossian, The Leprechaun, Ned of the Hills, I Saw from the Beach; also a Gaelic Rune by Larchet; Glorinda, by Morgan; Taylor's May Day Carol, and Chadwick's Before the Dawn.

Capacity audiences greeted the popular tenor at both concerts. Mr. McCormack has returned from his recent European triumphs at the top of his powers, which means that he is assuredly one of the great master singers of our time. Manifestly, he is unsurpassed as an interpreter of Bach, Handel and Mozart; unrivalled as a singer of Celtic folk music. And the only shortcoming in his treatment of German lieder is that he does not sing enough of them. To complete the record of these two concerts it is but necessary to tell of the insistent demand for encores and of Mr. McCormack's ever generous response.

TOM WILLIAMS SCORES IN RECITAL

Tom Williams, baritone, made an auspicious entrance into the local musical world when he gave a recital here on October 24, in Jordan Hall. Mr. Williams treated his large audience to an unacknowledged program, interesting and well-varied throughout. It comprised these pieces: Pieta mio caro bene, Buononcini; Chanson Bachique, Gretry; Berceuse, Rhene-Baton; Le Temps des Lilas, Chausson; Füsseise, Hugo Wolf; Das Meer erstarrt in Sonnenschein und Hohenluft, Leland A. Cossart; Morgen und Ich Liebe Dich, Richard Strauss; Lament of Ian the Proud, Charles Griffes; On Her Dancing, Albert Spalding; Had I a Golden Pound to Spend, Paul Ardayne; When Childher Plays, H. Walford Davies; We Two Together, Marshall Kernochan; A Dream, Glazounoff; Over the Steppe, Gretchaninoff; Dafydd y Gareg Wen, Old Welsh; O! na byddai'n haf o hyd, William Davies.

Mr. Williams is a gifted singer, with musical and interpretative abilities that ought to gain for him a high position in concert life. The voice is a true baritone, warm, resonant and of generous range. He produces his voice freely and, to comfort the listener, sings in tune—a rare attribute in aspiring vocalists. To be sure, an occasionally excessive zeal for the dramatic import of the music in hand

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God Touched the Rose.....

.....Mary Helen Brown

Dear Heart of Mine...Henry Wehrmann
(Je vous t'aimer)—Included in the French Group)

In His Steps.....William Stickles
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Top o' the Morn...Ralph L. Grosvenor
(Encore)

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tutthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Gold marks (about \$750) for the first, and 1,500 gold marks for the second and third best concerto for one or more solo instruments and chamber orchestras. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, Where Earth's Last Picture Is Painted. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

Rose Tomars—Two vocal scholarships open until November 15. Apply to 106 Central Park West, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Brooklyn Daily Eagle—one year scholarships (1) piano, applicants under twenty-one years; (2) voice, applicants between seventeen and twenty-four; (1) organ, tests to be made on piano, knowledge of Bach's preludes and fugues and ability to improvise required. Apply, by November 8, to Music Editor, Brooklyn Daily Eagle, Brooklyn, N. Y.

results in a spreading of his tones; nor is his diction beyond reproach. But these are defects easily remedied. He phrases with not only a fine sense of musical values but also with a ready response to the mood of his text. Indeed, if one were to single out the conspicuous trait of Mr. Williams' singing it would be this ability to project the emotional content of whatever song he undertakes. His audience was enthusiastic throughout the evening, necessitating additions to the program. Justin Williams was an altogether admirable accompanist—skilful, musicianly, unobtrusive.

MRS. CHASE BOOKING FOLEY ARTISTS.

Anita Davis-Chase, Boston manager, announces that she will do no booking this season, but will confine her musical activities almost entirely to the management of concerts for Fritz Kreisler, Serge Rachmaninoff, and the presentations of Carmen by Geraldine Farrar and her opera company.

The list of cities in which Mrs. Chase will be active for these three artists includes Boston, Worcester, Holyoke, and Pittsfield, Mass.; New London, Conn.; Syracuse, N. Y., and various cities in the middle west.

A limited number of Jordan Hall recitals will be arranged for, and among the artists announced are Myra Hess, Arthur Hartmann, Raymond Havens, and Socrate Barozzi.

ALMA GLUCK AT SYMPHONY HALL.

After an absence of several seasons, Alma Gluck, soprano, returned to Boston for a recital on Saturday afternoon, October 18, in Symphony Hall. With the able assistance of Yascha Bunchuk, cellist, and Samuel Chotzinoff, her admirable accompanist, Mme. Gluck was heard in a well varied program, in detail as follows: With Verdure Clad (Creation) and My Mother Bids Me Bind My Hair, Haydn; Warning, Mozart; Oh! Sleep Why Dost Thou

Leave Me, Handel; Der Kuss, Beethoven; O Thou Billowy Harvest Field, Rachmaninoff; Song of the Shepherd Lehl, Rimsky-Korsakoff; Two Folks Songs of Little Russia, Zimbalist; Die Post, Schubert; Canzonnetta, Loewe; Bot-schaft, Brahms; Bird of the Wilderness, Horsman; Time of Parting, Hadley; Fairy Tales, Wolff; The Cunnin' Little Thing, Hageman, and Red, Red Rose, Cottenet.

An exacting program, particularly for Mme. Gluck, A. D. 1924. To be sure, her musical intelligence remains unimpaired. The same may be said of her ability to sense and communicate the emotional content of text and music, especially if the song be one of simple sentiment. Sad to relate, however, her voice, notably in the upper register, has lapsed from grace and become insecure. Let a song call on her middle and lower tones and Mme. Gluck exercises the old charm which endeared her to thousands. It would therefore seem the part of wisdom for her to select pieces that suit her present vocal powers, although she merits praise for the interesting program which she presented here. An audience of good size gave the singer a cordial welcome.

LOTTA CRABTREE'S BEQUEST TO N. E. CONSERVATORY.

The New England Conservatory of Music will receive a scholarship fund of \$25,000 under the will of Lotta Crabtree, actress, which was probated in Boston on September 28. Practically her whole estate, totaling about \$4,000,000, will go to various welfare objects in which she was interested. The music school will benefit by The Lotta Educational Fund of \$25,000, the income from which is to be paid over annually to four deserving students of the New England Conservatory at the discretion of the board of governors of the institution, the payments to continue until the pupil completes his or her musical education. J. C.

BONCI RETURNS TO OPEN STUDIO IN NEW YORK

Celebrated Tenor Believes Best Voices in the World Are to Be Found in America—To Sing Here in Concert and Perhaps in Opera—Writing Book on the Art of Singing

Alessandro Bonci is back in this country—the celebrated tenor who has been called more than once, and with good reason, "king of bel canto." Before he left his native country, he was asked why he was going to America.

"Because," he answered, "I am very anxious to hear the successors to Caruso. From what I read in the papers, there must be at least a dozen of them over there."

This was Bonci's little joke. As a matter of fact, his principal purpose in coming here is to open a studio for the first time in his life where he proposes to impart to young voices that incomparable art which made him renowned wherever Italian opera is sung. With a notable, full career of a quarter of a century behind him, he is by no means thinking of retiring. A mastery of song such as his is one that preserves the voice instead of destroying it. He will sing here—first in concert; later on, doubtless, in opera. Who is there to match him in those roles in which he specializes, such as Riccardo in Un Ballo in Maschera? And it is just because he still is able to illustrate by example this finesse of the voice, that he has determined to begin teaching now.

"And the reason I have come to America," said he, "instead of remaining to teach at home, is because I am convinced that the best young voices of the world are to be found here, especially among the women. It is really astonishing how many fine young, fresh, beautiful voices there are. I don't know why that is, but I know that it is so."

"Why is it," asked the MUSICAL COURIER representative, "that there are so few young tenors nowadays who are really proficient in your particular branch of the repertory?"

"I will tell you why. Because nearly all of the students are too impatient. They expect to study for two years and then to be a fully equipped artist—and this is true not only of the tenors, but also as a general rule. I went to the Conservatory at Pesaro and studied steadily for six years before I ever made a public appearance, and my first singing in the famous choir at the great Pilgrimage Church of Loretto, before I ever went on the operatic stage. Other singers have taken even longer, but today the youngsters are too impatient."

"Not only that, but the tenors at least, all want to sing an extensive and varied repertory. They are not content, as I have been, and many famous tenors of an earlier day, to confine themselves to that particular style of opera best suited to their voices. The Edgardo of one evening insists upon being a Cavaradossi the next, and perhaps Rhadames the third. And with such abuse of the voice added to insufficient training, what is the result? What it inevitably must be: the voice deteriorates, or goes entirely, after a few brief years. We have had numerous examples of that within the last decade."

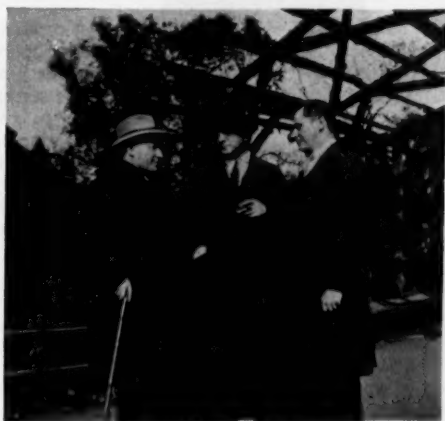
The name of a young baritone who, like Jean de Deszke in former days, suddenly discovered that he was a tenor, was brought into the conversation.

"It isn't a question," said Bonci, "so much of the range of the voice, as of its character. Battistini, for instance, has always had a range up to and including a perfectly good high tenor C in his voice. But did he turn tenor? He was much too wise, for the natural range, the one in which his voice was most at home and comfortable, was that of the baritone. It is a case, of course, of tessitura. Many a high baritone can sing tenor arias with perfect ease, but

if he persists in doing so it will take him but a very short time to kill his voice."

"Do you know that Bonci is writing a book?" asked Manager De Bruyn.

"Yes," said the tenor, "we all do it sooner or later, eh?" He smiled. "Mine is on the art of singing—you may have



BETWEEN TWO FIRES.

This is (left) Alessandro Bonci, celebrated Italian operatic tenor, and Rhys Morgan, the young Welsh tenor, with their manager, Roger de Bruyn, between them. The latter suggests that the sub-title should be "What Chance Has a Poor Manager!"

guessed that—and will also be full of reminiscences of my long career. Not, as you know, that I am by any means putting an end to it. In fact, I feel that I am just beginning a second one, and am looking forward to a great many happy hours in my studio." H. O. O.

De Seguro Announces Artists for Artistic Mornings

Andres de Seguro has announced the following list of artists to appear at his Artistic Mornings at the Plaza Hotel beginning November 13: Frances Alda, Lucrezia Bori and Elisabeth Rethberg, sopranos of the Metropolitan Opera Company; Toti dal Monte, the sensational coloratura soprano, who will appear this season with both the Metropolitan and Chicago opera companies; Marguerite D'Alvarez, Chief Os-Ke-Non-Ton, the Indian baritone of the Mohawk Tribe, who has appeared with much success in England, Belgium and Holland; the De Reszke Singers, and the following American artists: John Charles Thomas, baritone; George Copeland, pianist; Albert Spalding, violinist; Anna Fitzu, soprano, and Ralph Errolle, tenor, also of the Metropolitan. Among the stars from the dramatic stage who will give a Twenty Minutes' Causerie, are: Irene Bordoni, Ethel and John Barrymore, Laurette Taylor and Elsie Janis. Others to be engaged will be announced later.

Gerhardt's Program

The all-Schubert program which Elena Gerhardt will present in Aeolian Hall on Sunday evening, November 2, is similar to that which she gave in Queen's Hall in London. It includes such favorites as Das Fischermaedchen, Heiliches Lieben, Gretchen am Spinnrad, and Erlkoenig.

Bori Returns on S. S. Paris

Lucrezia Bori, prima donna soprano of the Metropolitan Opera Company, arrived from Europe on the S. S. Paris on Saturday, October 18. She divided her time for two and one-half months, following her enormous success at Ravinia Park, Ill., at her native home, Valencia, Spain, and Milan and Paris. Her summer "rest" called for the preparation of three operas for fall presentation, Pelleas and

Melisande, Tales of Hoffman and Falstaff. Miss Bori will open her season as Mimi in La Bohème at the Metropolitan on Tuesday evening, November 4.

Clarence Adler Back in New York

Clarence Adler, pianist and pedagogue of New York, has returned to New York and resumed teaching at his studios, 137 West 86th street, after a most successful season at Ka-ren-ni-o-ke, Lake Placid, N. Y. Mr. Adler has founded a music colony in the heart of the Adirondacks. A number of his pupils spent the entire summer there with him, practicing and preparing programs.

Kibalchich Choir on Tour

Beginning its season with a recital in Town Hall on Tuesday evening, October 28, the Kibalchich Russian Symphonic Choir started upon its first American tour, opening in Far Rockaway on November 3. The Choir will appear in the New England and southern states until the middle of December. After January 1 it will be heard in many of the cities of the Middle West.

Lhevinne Soloist at Syracuse

Joseph Lhevinne, pianist, will be soloist at the second subscription concert on November 1, of the Syracuse Symphony Orchestra, Vladimir Shavitch conducting. The program will include Strauss' Don Juan.

Anne Stevenson Reopens Studios

Anne Stevenson announces the reopening of her New York studios with a large enrollment of students from various parts of the country and Canada.

Josef Borissoff Recovering

Josef Borissoff, who underwent an operation about a week ago, is rapidly recovering and expects to be back in his studio within two weeks.

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Choir Directors all over the Country are now rehearsing

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("Jesus left Judea and cometh to a city of Samaria, which is called Sychar.")

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Devoted to the interests of the Piano Trade.

NEW YORK OCTOBER 30, 1924 No. 2325

Symphony is doing finely this autumn, thank you.

What is the difference between opportunity and a critic? Opportunity knocks but once.

When deciding upon a music teacher it is not a bad idea on the whole to seek instruction from the experienced.

Two of the most affecting demises to music are those of Chaliapin as Boris Godounow, and Pavlowa as The Dying Swan.

Presidential Election year is commonly supposed to be bad in a business way for music, but present indications regarding the current season show nothing of the kind. Music now is a necessity and concerts have developed from a speculation into an industry.

Three hearings of the Schönberg second quartet for strings, with voice, leave us far from convinced that it is music of any importance. In fact, we were less interested in it each time. One reason for this conviction lies in the fact that the poems which supply the mood of the third and fourth movements are decidedly third rate—and we suspect that the music is no better than the words.

The prize for secret-keeping in the musical world goes to Dai Buell, the Boston pianist. She is Mrs. Audley E. Greenidge. She has been for the last six years, and she never told a soul. The very best, if delayed, wishes to Mrs. Buell-Greenidge, and honest, hearty congratulations to her husband, who has already had a long practical demonstration of her unusual strength in a line in which women are traditionally weak.

At last they played Gustav Mahler's tenth symphony—that is, its completed fragments, a long first movement and a scherzo without a trio—in Vienna, the home of the Mahler cult, and it does not appear to have made much of a stir even there. Our critic writes: "The performance suffered from lack of clearness in the interpretation," which sounds like an easy way of letting the work down, since, with a veteran conductor like Franz Schalk and such a fine orchestra as the Vienna Philharmonic, it hardly seems as if the reading can have been anything but first class. Vienna has honor enough with Schubert, Beethoven, Brahms, Johann Strauss and Franz Lehar. Why will certain Viennese persist in trying to convince the rest of the world that those two patient, industrious, long-winded and thoroughly uninspired music writers, Anton Bruckner and Gustav

Mahler, should be added to the splendid list? And speaking of Bruckner, after trying to pick five minutes of real interest and enjoyment out of the fifty-five dull ones it took to play his Third the other evening, we are, to speak in the vernacular, off him for life. Conductors take warning!

Galli-Curci approached England during a fit of climate that was particularly English. In other words, says the Daily News' special correspondent at Plymouth, "the rain was pouring down in torrents. I asked her if she thought it was a beautiful country. Her dark eyes swept the misty hills of Plymouth Sound. 'For the first time I realize why this is a great country,' she said. 'Only really great people could live in a climate like this.'"

For the second time consecutively, Clarence Whitehill celebrates his birthday by opening his season at the Metropolitan on that day, November 5. Last year it was Thais; this year it is Tannhäuser. As last year, Jeritza will again be with him on the bill, and it will be an occasion for mutual congratulation from an artistic point of view and an event in which the public will share in self-congratulation. Although no doubt accidental, it is a fitting celebration.

Through the efficient and energetic management of the Cleveland Orchestra, and its gifted conductor, and well as the fine musicianship, the name of Cleveland is being heralded abroad as well as at home. Mr. Sokoloff not long ago won London with his stirring interpretations as guest conductor, and now the Cleveland String Quartet has met with like favor, as press comments from abroad serve to show. Not only Cleveland, but all America as well, should congratulate itself upon such successful and acceptable initiative.

It is hardly to be wondered at that guest conducting has not become one of the favorite indoor sports of this country—at least not with the regular conductors. One of the latter told us that for the sixteen pairs of concerts which his organization is to give this season, no less than seventeen guest conductors had been proposed or had offered themselves. In moderation, this is a perfectly good thing, but over-indulgence in the practice would bring about the same abuse that is now cluttering up the landscape with scores of "master classes."

Johanna Gadske, Wagnerian and Lieder singer, is appearing this week at the Hippodrome. There used to be a time when vaudeville was considered beneath the dignity of first class musical artists, but that order of things is changed now. The right and sensible attitude prevails that it does not so much matter where art is presented as how it is presented. The vaudeville and moving picture audiences are excellent critics of fine music and the best is none too good for them. Mme. Gadske's finished and authoritative art is finding due appreciation at the Hippodrome every afternoon and evening.

Perusal of the morning papers one day last week reminded us that it must be about time to start the MUSICAL COURIER's famous department, What the Jury Thinks. Speaking of the French Ambassador to the United States, the Times called the new appointee Georges Daeschner; the World, in a headline, referred to him as Emile, and in the article under this same headline invented the astonishing fore-name of Nosky for him. If papers can differ with each other and themselves on as simple a matter of fact as this, what can be expected of the poor critics who deal in nothing but opinions?

A NEW PRIZE FUND

The will of Lillia M. Bearns, of Brookline, Mass., has created a trust fund of \$50,000 in favor of Columbia University for the encouragement of original composition in music. The income is to be divided in three parts, one-half to be awarded as a prize for an annual competition in musical composition in larger forms, three-eighths for competition in smaller forms and one-eighth for expenses. The will explains that it was the testator's wish to encourage original composition by American composers. She arranges for a board of five to nine judges, one of whom is to be the head of the department of music at Columbia, another the conductor of one of New York's symphony orchestras. Miss Bearns' object is entirely worthy—though the history of prize competitions is that the works produced by them have rarely proved to be of lasting value. One hopes that this new fund will, contrary to certain notable musical legacies, be administered with intelligence and in the spirit of the donor.

NOTED

All of us would like to be noted, of course. Some few might think it equally enjoyable to be healthy, wealthy and wise—especially healthy and wealthy, for wisdom may appear somewhat of a drawback if one is wealthy enough to cast wisdom to the winds.

However, we of the musical profession would certainly like to be noted, and the curious thing is, that a good many people seem to think they can make themselves noted by saying they are noted. Only the other day we read in a daily paper that Blank-Blank, noted pianist-composer, was to give a recital or something. And, as Si might say: 'Seein' as we never did hear tell of this noted pianist-composer we just sorta wondered how noted he might be and what noted might mean anyway?

That's the trouble—just to stick noted on to a name does not make the name noted. In fact, quite the contrary. Might people not reasonably ask why the distinguishing appellation? One does not say Beethoven, noted composer, or Caruso, noted tenor. The very fact that they are so greatly noted saves one from the necessity of the designation.

And there are dozens of living musicians who have built up reputations quite equally sufficient. How have they done it? By advertising, of course. How else could it be done? How is a name to become known except by constant repetition? Not, certainly, by saying the artist is noted and saying it only occasionally, but by merely repeating the name until it is noted, until everybody knows to whom it belongs and until most people know what he or she does and how.

That, of course, is a slow process with the non-musical. This advertising business is a curious thing. People who, never in their whole lives, have had any use for sapollo, may scarcely know whether it is a soap or a tooth-paste. Even if they know it is a soap they will not be likely to know its exact use or application. But they know the name, and if ever it so happens that they have a need of soap of that particular kind, and the salesman names the various kinds in stock, the customer is sure to recognize the name and demand the soap most advertised.

So it is in very kind of advertising. So it is in music. People get their minds full of names, the best advertised names of musicians. If they never take lessons, never go to any concerts, never buy talking machine records or player rolls, those names are not going to mean anything to them in a practical way. But let the day come when they get into the prospective customer class! Then, instantly, their buried, subconscious knowledge comes back to them and they suddenly discover that they know more about music than they thought they did.

And then, to these prospective customers, certain names appear to be noted, which simply means that their minds have unconsciously noted the names and filed them away for future reference. The question then arises: how many times must a name be written and read before it makes such an impression? That, of course, no one can answer. Obviously, though, the number must be considerable, and will depend upon how interested the interested prospective customer is, and through how many channels the name has to percolate before it reaches that particular brain.

Some people practically do not read. Somebody else reads for them. Business men are notoriously in this class. They leave matters of art to their wives and daughters, and it is from the family table talk that they get their information. Sometimes the wives and daughters do not read either, and then the information percolates through to them from teachers, from the activities of music study clubs, or even from tea table talk. But somewhere it starts, and, like a bullet, the more the initial impetus the farther it will carry and the more deeply it will penetrate.

Hence, advertise if you would be noted! It is, without any exaggeration whatever, and without stretching any point for the sake of argument, the only way. The constant dropping of the name upon stubborn human mass consciousness, like the dropping of water on a stone, gradually makes a dent, and, before one knows it, one is noted, really noted—not just noted by hanging to one's name "the noted so-and-so," but actually so noted that people know the name, at least, and know that it belongs to somebody worth while.

So why not be noted?

VARIATIONS

By the Editor-in-Chief

John Philip Sousa, you will be seventy years old on November 6. An army of admiring well wishers will shower you with congratulations and we join the ranks herewith.

You hold a unique position in the affections of the American people. Not as a musician only but also as a man who typifies something that is essentially characteristic of our land.

Your music was adopted by your countrymen as expressing them in rhythm and spirit. Your popularity became immense and gradually extended all over the world. You are associated unforgettably with our war days through your music and your patriotic activities.

You are a creator, for you devised a new style of march, a new dance rhythm, and a new system of instrumentation for band instruments. Your melodic strain is original. Your compositions are unlike anyone's else, and nobody's else are like yours.

As a band leader you never have had a superior and possibly no equal.

Your vogue never has died. You still are a prime favorite.

Your Stars and Stripes have achieved an abiding place in the roster of American patriotic music.

At seventy years of age, John Philip Sousa, you stand supreme in the field which you made your own.

You are honored and loved for your fifty years of music making, of pleasure-giving, of clean, normal, fine, gentlemanly living.

You have had enormous rewards in popularity, affection, wealth.

It is the ardent wish of everyone, John Philip Sousa, that you may live long to enjoy what you have won.

We salute you with pride and love.

It is one of the chief glories of this country that it can produce such men as you.

Musical puzzle: Find an American name in the billboards plastered on the outside walls of Carnegie Hall.

Long as it is, we cannot refrain from quoting in its entirety this delightful editorial from a recent issue of the Boston Transcript. It is entitled "A Tribute to Art":

By report from Berlin Mr. Toscha Seidel, recently returned to the German capital from a professional tour with his violin in Australia, New Zealand, and the South Sea Islands, felt himself under the necessity of declining a tribute to his art such as rarely falls to a virtuoso of this or any other instrument. A headline compresses the event: "South Sea Bride and Crown Offered to Toscha Seidel." The report that follows is, unfortunately, somewhat lacking in details. The violinist, it appears, "won such favor in one of the smaller islands by his music that he had great difficulty in rejecting the swarthy daughter of a lamented king and refusing to become the ruler of the tribesmen." The definite statement that his music was responsible rules out of consideration any idea that it was the personal charm rather than the professional skill of the violinist that attracted this offer of a Queen and a Crown. The islanders, it appears also, had never before heard a violin, so it is not impossible that the opportunity is open to any other violinist who might get there before the princess is married and the throne occupied. On the other hand, if he got there afterward it might make trouble. It is perhaps just as well that the name of the island is not made public.

Even with scant knowledge of this South Sea Island with its transient ambitions to have (as so many people erroneously believe Rome had under Nero) a violinist for a king, it is quite possible to imagine the pleased astonishment of the islanders at the sight and sound of a man playing a fiddle. It would astonish anybody who had never seen and heard a fiddle, who had, indeed, never heard of a fiddle. If Mr. Seidel had played a drum and especially if he had played a bass drum—a primitive form of which, as all readers of travel books know, is the solo instrument of primitive people—the performance would have been more immediately understandable and the proposed reward less impressive. No bride and no crown would have been offered him. Or again, if he had played a cornet, a trombone, a flute or a harp the relationship between man and instrument would no doubt have created less fascinated wonder. But the production of varied sound by the artful friction of bow on fiddle-string evidently (for the report says so) struck these unaccustomed islanders as nothing short of miraculous. It was a lucky thing, they thought, that the lamented king had died when he did, leaving an unmarried daughter and a vacant throne for the miracle worker. Mr. Seidel, however, had other and professional engagements. The report says that he had great difficulty in rejecting the opportunity, but is not explicit as to the nature of his difficulty. It was a warlike tribe, for his delighted listeners also "showered him with gifts of spears, furs, and war trophies," and that, too, must have increased the difficulty of refusing to marry and settle down among them without hurting anybody's feelings.

The incident illustrates the wide domain of music, and may indeed encourage missionaries to study the violin. Perhaps also it illustrates a special characteristic of the violin in that it produces a sound that might be mistaken by savages for something vocal. They would not understand the language, and in that case its production by fiddle and

how would indeed seem a miracle. The swarthy daughter may have imagined that the thing was making love to her in an unknown tongue. Presumably the islanders expected that their new king would frequently play to them. Perhaps they expected that he would charm their enemies.

Can Stokowski conduct Brahms? Or can't he? Opposing camps discussed the point at Carnegie Hall last week after the Philadelphia leader had done his picturesque and poignant reading of the C minor symphony. The audience gave every evidence that Stokowski conducted Brahms very well indeed. We admit that we were carried away with it in spite of the softening of some of the lines which we had come to regard as unalterably "granitic." The real



L'AISSÉZ MOIS, FROM FAUST.
(Concert performance.)

question is: What would Brahms think of the Stokowski reading? He might well like it. No doubt Brahms wished his symphony to serve as a source of emotional pleasure rather than as a tonal lecture on rhythm, counterpoint, and symphonic construction. If all of the people could be made to like all of Brahms all of the time, such readings as Stokowski's might be able to accomplish the miracle.

War hatreds die rapidly. The other day American patriots wanted to lynch musicians for playing Wagner's music—not knowing, presumably, that Wagner had to leave Germany because of his opposition to the Kaiser.

Last Monday night, in the biggest theatre in New York, a crowd of six thousand, gathered to honor Captain Eckener of the ZR-3, rose to applaud Deutschland Ueber Alles.—Brisbane in New York American, October 22.

Tschaikowsky's music refuses to die to please the prophets who predicted twenty years ago that its vogue wouldn't last a decade. The Philadelphia Orchestra had an all-Tschaikowsky program at its home concerts, October 24, 25 and 27, and reports testify that the audience was naive and tactless enough to go into noisy raptures over the fourth symphony, the Marche Slave, and the violin concerto, played by Michael Press. Apropos, Lawrence Gilman puts forth some inimitable paragraphs about the first performance of that concerto (in Vienna, December 4, 1881, by Adolf Brodsky): "It was trampled upon with joyous ferocity by the reviewers, almost without exception—out of ten criticisms, only two were sympathetic. It was on this occasion that the olympian Hanslick assured himself of a lonely immortality by achieving what is probably the most triumphantly offensive piece of critical disparagement on record: that famous passage from his review of the concerto in the Neue Freie Presse in which he described the Finale as suggesting 'the brutal, deplorable merriment of a Russian holiday carousal, . . . savage,

vulgar faces, coarse oaths, . . . fusel oil"—and Hanslick went on to a climax of hysterical ferocity which seems incredible as an attempt to characterize Tschaikowsky's gay and brilliant Finale. Tschaikowsky picked up a copy of the Neue Freie Presse in a cafe at Rome, and by chance came upon Hanslick's review. He was horribly hurt. 'To his life's end,' says his brother Modeste, 'he never forgot it, and knew it by heart.'

"In August of the following year the concerto was played for the first time in Russia, at a concert in Moscow, and a Slavic contemporary of Hanslick concluded from a hearing of the work that Tschaikowsky was 'played out.' He was, indeed, so wholly 'played out' that the best he could produce during the remaining decade of his life were those anemic and rickety offspring, the Fifth Symphony and the Symphonie Pathétique."

Last week the MUSICAL COURIER published a paragraph about Schulz-Evler, calling him the mystery man of music and asking for information about the composer of the popular piano transcription of The Blue Danube Waltz. Along comes Leonid Mestechkin and courteously provides us with these facts:

I met Schulz-Evler in the early 90's. He was a pianist, Professor at the Conservatory of Music in Charkow (Russian-Ukraine); from there went to Kieff and gave his own recital; was an excellent technician, but his playing, because of lack of poetic feeling, did not appeal to the audiences. I met him several times at a friend's house, where Schulz-Evler frequently visited, and where he would often play his Blue Danube from memory, and trying many different variations, asked his listeners which ones they preferred. The piece was not then even in manuscript. Schulz's personality was very interesting. He died not long before the beginning of the world war. Professor Riemann has mentioned him in his encyclopaedia, which was translated into Russian by Julius Engel. There also is a Schulz-Evler biography, edited by Engel. Schulz-Evler was Polish by birth.

M. B. H. suggests: Critics might sometimes remember the old aphorism: "We should never speak, publicly at least, of the faults of others unless we hope to effect some useful purpose by it."

The ordinary restaurant has no orchestra but you can always listen to the soup and celery.—Evening Telegram.

Foch's strategy consisted of elastic resistance. We are reminded of it when we contemplate our own attitude toward some of the ultra-modern music.

A man with no heart for music is Magistrate Cobb. Read this, from the Evening Telegram of October 22, and weep:

FASCINATED BY MUSIC, HE FORGOT PARKED AUTO

It cost Giovanni Martino, Metropolitan opera singer, \$3 to park his car in front of the Metropolitan Opera House for an hour yesterday, a fine for that amount being imposed today in the Traffic Court.

Magistrate Cobb asked Martino if he had any excuse for violating the traffic laws; the singer replied:

"No, your honor, but the music was so fascinating that I couldn't tear myself away."

We try hard to do our duty by our readers but occasionally we fail and suffer deep embarrassment and painful guilt when a communication like this reaches us:

What's the idea? Why aren't you on the job? Haven't your subscribers any rights? Last week Bodanzky and Traviata won races on the same day, at Columbus, and Youngstown respectively, and not one word in your column. Please explain.—Indignant Reader.

And speaking of indignation, we wish to deny angrily the belief prevailing in some quarters that all the great musical performers are foregathered in America for any other reason than that they love art. The fact that half of the world's entire available supply of gold now is in this country has nothing to do with the presence of the artists here. They are at liberty to love art wherever they choose. If they choose to love art in America, that is their business, and their business only.

At Madison Square Garden they are having what is known as a Rodeo show. The other evening Gatti-Casazza went to see it. At the point where the cowboys throw the wild steers, and the audience grows madly excited, Gatti was heard to murmur reflectively: "I don't think that's such a difficult profession."

Something is wrong in economics when the average piano teacher envies the plasterer's salary. Or maybe it should be so.

The voice of the people prefers jazz.

Nilly—"What is your favorite moment in Wagner?"

Willy—"When Siegfried gives Brünnhilde that long kiss—then they can't sing."

LEONARD LIEBLING.

BALLADS ON CONCERT PROGRAMS

An interesting and commendable innovation in the making of concert programs in this country is the gradual introduction into them of popular ballads. This custom has long been familiar to England, where the ballad is included either in the regular ballad concerts or in song programs, but in America, owing probably to the influence of singers from Continental Europe, unfamiliar with any but foreign language songs, the development is recent.

No one interested in the progress of American music will fail to appreciate the importance of a broadening of vision which would permit the use on song programs of songs uninfluenced by the foreign idiom, the point being that so long as we in America are forced to imitate the foreigner in order to get a hearing, so long will we fail to create anything worth while.

This statement will be fiercely contested by those who think we are "getting along," but do they not forget that, in reality, nothing is genuinely worth while but the expression of the American spirit, and that, no matter how excellent works by American composers may be, they bear no significance unless they do express this spirit?

In a recent comment by The Times upon certain aspects of the honors showed the memory of Anatole France by his countrymen, this matter is fittingly treated. There has arisen, it seems, in American literary circles, a feeling that France is superior to the United States "in appreciation of literary merit and the glory it brings the nation," and The Times says that perhaps it is, but adds that "the invidious comparison would be a little safer for those who make it if they could mention a few of their number who would deserve so many tributes of respect and admiration as Anatole France had earned. His was a special case . . . and the chances are that if he had lived here, and done for the expression of the American spirit and purpose what he did . . . for those of his own countrymen, we should have been as articulate in showing sorrow for his death."

But how can any American express Americanism musically if a stone wall of prejudice is built around him and his work, unless he adopts the easy road of exploiting the negro or the Indian, or, more modernly speaking, jazz? If an American writes plain music according to his lights, with none of the exotic picturesqueness that foreigners seem to find their only *raison d'être*, he has found it in the past, and is finding it to some extent even today, taboo, ostracized, because it expresses America and Americans as they really are—and we Americans as we really are, you must know, do not measure up to foreign standards in matters of art.

The fact is, that such light little things as the Cadman songs, the Speaks songs, and many others, are the real thing in American music, although utterly simple. Perhaps because they are utterly simple, they are thoroughly American, or, shall we say, Anglo-Saxon.

Memory Lane, by Larry Spier and Con Conrad, is one of the latest additions to this class of song, and it is an interesting problem for the reviewer to know where it should be placed. The difficulty is, that so much music that is considered to be "serious" fits also into this melodic class. Any one of the American or Anglo-Saxon folk songs, or songs from the old British ballad operas, are of the type, as are also some of the tunes, made familiar by grind-organ repetition, from the Italian opera repertory.

The distinction of age is a distinction without a difference, and a prejudice which will permit to the singer the use of a folk song, while forbidding the use of a new work of the same character, is a prejudice which is tantamount to an acknowledgment on the part of the singer either of crass ignorance or cowardly unwillingness to accept the responsibility of choice.

A few of our singers have this sort of courage. If a song is good they use it, though it may not abound in foreign technicalities. And they derive just the sort of benefit that such courage deserves, they win the support of honest Americans who like this sort of thing and are unwilling to be bored for the sake of affectation that prides itself upon its possession of borrowed plumes. We felt heartily in sympathy with a man the other day at a high-brow concert, who muttered, groaningly: "If only she'd sing something with a tune to it!" She'd have drawn a larger audience if she had.

SHARP-SHOOTING

America is generally considered the place where artists and their impresarios are quickest to adopt business methods in order to push their "trade." But here is a case where old England seems to go us one better. A scheme is being tried there, by a concert agency (the Imperial), supported by the Musical

News and Herald and some eminent musicians, including Sir Landon Ronald, to cut a direct path "from producer to consumer," namely from the artist to the concert society, i. e., the "music buyer," without the expensive and highly doubtful medium of the deadhead recital, which every young artist seems to regard as the open sesame to success—until he has tried it. The new medium is, as it were, the sample case, which is the salesman's kit in every other trade. The musical sample case under this scheme contains (a) a gramophone record of the singer's voice (the experiment being confined to the singer at present); (b) written opinions of prominent musicians, obtained at a regular audition at five guineas an audition; (c) a letter from the agent giving the artist's record, pedigree and price. Voilà: take him or leave him! After all, why not? In what other business are the goods exhibited, at an enormous exhibition fee, to the people who, ten to one, are neither interested in buying the goods nor able to buy? The deadhead audience and the bored critic, asked to place their seal of approval on the article in question, do not really count in the transaction at all; and a metropolitan "success" on that basis is the funeral of many a career. Exhibiting your voice before a lay audience at an expense of, say, a thousand dollars, is much like advertising your speciality in a daily newspaper. The place to advertise musical goods is in a musical newspaper, for there alone you reach the buyer of your goods. Hence the promoters of the English scheme advocate this sort of advertising to support the campaign. This is sharp-shooting; the other is a useless barrage. We shall be glad to watch the success of the scheme.

MUSICIANSHIP VS. VIRTUOSITY

To the MUSICAL COURIER:

In the issue of the MUSICAL COURIER of September 4 there appeared an article entitled *The Virtuoso*. The writer of this article does not seem at all clear himself as regards the application of the word "virtuosity" to the skill which a person may have upon a given instrument, and as he has left room for discussion may I here add my opinion on the matter obtained through some years as teacher and performer?

Let us first consider what Webster has to say regarding the virtuoso. He states that a virtuoso is one skilled as a performer on a musical instrument. Mind you, he does not say a skilled interpreter of music, but one skilled, naturally, in the technic of the instrument which he plays. Therefore I do not believe that the word virtuosity includes musicianship, which is far more important than mere technical ability which at best is but a means to an end.

Musicianship is an all-inclusive word. If a person does not interpret the ideas of a composition well, if he does not hold his audience, if he fails to please, can you deny that he is a virtuoso? Hardly, but you can deny that he possesses sound musicianship. Why, then, should these two words be confused? The word "virtuosity" including technical ability and the word "musicianship" including everything a player and interpreter should possess, are as different as the order of letters which form them.

Virtuosity at its highest acme of perfection will not sense the difference in interpretation between a Beethoven adagio and a Wagner cantabile. Yet a difference there surely is, for one is Beethoven and the other is Wagner, and why should not each be himself? Virtuosity at its greatest proficiency can seldom hold an audience spellbound through some hackneyed tune we have heard a thousand times; yet has not musicianship done both?

I believe I may say then with the firmness of my convictions that if art students are striving after mere virtuosity as the term is commonly understood and applied they are striving fruitlessly, and sooner or later those who have the capabilities will wake up to the fact (if it is not then too late) and will realize that above all and over all they must be musicians.

Regarding the unsatisfactory markings one finds on printed music as regards nuance and shading as spoken of by the author of the article in question, would he take away the individuality of the player make him an automaton to carry out the one possible printed idea? If the ideas he herein states were carried out that is exactly what would happen. No one would be given any play of individuality as regards interpretation and all who survived this scheme would indeed be virtuosos and not the musicians.

If every shade and nuance were printed on the music we play would we pay money to hear perhaps fifty musicians a season play things we already have heard? Would we be able to stand the nervous strain of always hearing a dynamic in the same place, a piano solo always pedaled the same way? I am decidedly afraid not, and I also am afraid if such were the case it would foretell a speedy downfall of all music except for an occasional hearing of new works.

It seems positive to me that all who reach the end of their musical journey "magna cum laude" will be those who have considered virtuosity but a means and not an ultimate, and have been continually striving toward a great goal, namely: sound musicianship. PAUL D. SCHESSER.

But, surely, Mr. Schesser, you have misread my article! Did I not say, in the last paragraph: "Surely we exaggerate the importance of virtuosity—or, no, that is not quite true. It is not that we exaggerate the importance of technic, but that we exclude other matters that are, if this reasoning is correct, far more important." And those other matters are, first among them, musicianship. Yet Mr. Schesser answers with an article headed *Musicianship versus Virtuosity*! The fact is, Mr. Schesser, you and I are in conflict as to the meaning of the word virtuoso. I preferred to use it as it is commonly used by the man in the street, the virtuoso, or great virtuoso,

being, for him, always the musician who has won tremendous success, which must, obviously, presuppose technic plus musicianship, plus personality, plus all else that goes to the making of the public favorite. The whole point of my article was a consideration of the possibility of aiding the technically endowed to acquire these other things by training "in the formative years in a strong feeling for minute details of nuance." This is the result of my own large experience as orchestra player, composer, arranger, critic. It has become more and more impressed upon me that the vast difference between successful and unsuccessful artists lies chiefly in these details of nuance, and that the broad, general marking on music used for educational purposes must be to some extent to blame for not calling attention to the necessity of such detailed nuance. It is not that the child should learn some stereotyped interpretation, but that the attention should be continually called to the need of minute expression. For instance, I recently had my attention called to the difference between a piece of printed music and the same piece recorded for the player piano by a great virtuoso. The printed music had not a single nuance in the first phrase; the player piano roll was simply filled with nuance in that same phrase, ritards, accelerandos, crescendos, decrescendos, accented notes, outstanding inner parts. But it is safe to say that the average student has not the very smallest idea that such a difference exists, and does not know why his playing is uninteresting while the playing of another is interesting.

But does anyone believe that what Mr. Schesser calls "sound musicianship" will engender this desired quality? Will anyone seriously claim that the great technicians, who have come and gone and proved unutterably dry, were not "sound musicians"? Without wishing for a moment to belittle the urgent necessity of musicianship for the musician, it is impossible for me to believe that musicianship gives the artist that quality which makes for success. A great technician who is also a great musician need not, therefore, necessarily be a great (n. b., successful) artist. Many a great musician has, in fact, stated that Beethoven, for instance, should be played after the "classic" manner, and the failing box office receipts have demonstrated the public's opinion of such views put into practice. F. P.

"ONE OF THE GREAT"

Ossip Gabrilowitsch's conducting success in Berlin and Amsterdam is worth noting for more reasons than one. In Europe it has been an eye-opener to those who were wont to disparage the reports of American orchestral superiority. In America it confirms an independent judgment made without first consulting the European oracle. Even if Europe will not regard Mr. Gabrilowitsch as an American conductor, it must agree that as a conductor he is an American discovery, and the Berlin press notices emphasize the fact that his powers were developed at the head of an American orchestra. In a way, this Berlin success, unprecedented as regards foreign conductors who have appeared there in the last decade at least, is the most remarkable among the few really genuine successes reported from the German capital. It is no great wonder if a Gigli or a Heifetz takes Berlin by storm, for Germany is not over-rich in great native tenors or violin virtuosos. But Germany considers itself—and with a great degree of justice—the classical home of orchestral leaders. Yet Berlin audiences gave Gabrilowitsch the kind of acknowledgment which they rarely give even to their Furtwänglers and their Klemperers, while the critics don't hesitate to call him a "conductor of the very first rank" (*Morgenpost*), "a born leader" (*Lokal Anzeiger*), and "one of the great," some placing him "in a class by himself" (*Signale*). His reading of the Schumann D minor symphony was pronounced "one of the profoundest experiences of recent years," and Prof. Adolf Weissmann, the most feared of all Berlin critics, says that the Brahms C minor, as conducted by this true "disciple of Nikisch," was one of the most impressive performances of the work on record. What more, indeed, could be said? There are literally columns of unalloyed praise in all the Berlin papers, and the city which once acclaimed the young Russian pianist when, in one of its smallest halls, he introduced himself to the Western world, has quickly set the seal of approval upon him as a conductor. The city of Detroit, which many of Gabrilowitsch's listeners hardly knew by name, has reason to be proud of its conductor and the perspicacity of German critics has been vindicated once again.

ANTON BRUCKNER CENTENARY

Anton Bruckner was born one hundred years ago and it is well to remember it, for one hundred years hence no one will.

LONDON HEARS GALLI-CURCI FOR THE FIRST TIME

(Continued from page 5)

musical creations was answered by the audience which, after a comparatively lukewarm reception of arias of Bononcini and Pergolesi, broke into a frenzy of enthusiasm after Bishop's *Pretty Mocking Bird*. That is the majority of her following.

Still, if political minorities have their rights, should not an artistic minority be spared the agony of Love's Old Sweet Song? The Mad Scene from Lucia and the Mignon Polonaise were two "big" things on the program, and of the small things I enjoyed Valverde's Clavelitos (which had to be repeated) best. It is a remarkable demonstration of tongue agility. There were plenty of encores (some specially for the platform audience), loads of flowers, hand-kisses, waving of handkerchiefs, etcetera. In short, Galli-Curci "went over big." Her next concert is sold out; two more are already announced and in between she is capturing the provinces.

RACHMANINOFF

A less numerous but very appreciative audience greeted Rachmaninoff at his first recital in Queen's Hall. Rachmaninoff is not yet the sensation here that he is in America, but it ought not to be long before he is. He is undoubtedly of the largest caliber, and if he gradually takes the place that Paderewski held for a generation in the western world, it is not merely justified, but to my mind it records an advance in the fastidiousness of audiences. For when Rachmaninoff satisfies the lower instincts of what is commonly described as the gallery (though its true location is less definite) he does so by the simple device of playing a certain composition of his own, without having to take liberties with those of his classical confrères.

MARK HAMBURG AND AN ECHO

Two other pianists well known in America opened their seasons in London—Bachaus at the Aeolian Hall and Mark Hamburg at the large Central Hall in Westminster, ordinarily a Wesleyan meeting house but more recently known for broadcasting concerts and children's symphony concerts. Sitting in the center of the hall one had the sensation of hearing everything double, which, like seeing double, might be caused by inebriety. In this case it was due to the extraordinary echoes of the place, which make it absolutely unfit for piano recitals. Nevertheless I was able to flee to a spot under the balcony and admire the freshness and life Hamburg (who seems just to be in his prime) put into a group of Chopin, including the B flat minor scherzo. It was the last group and left a large audi-

ence so enraptured as to demand encore after encore until the piano was ostentatiously shut down.

Especially enjoyable in this program was an unfamiliar little sonata by Dr. Arne and Couperin's *Carillon de Cythère*, played with an evident taste for these early refinements. Manuel de Falla's *Fisherman's Narrative* proved a charming little piece. One was glad to hear Hamburg again after a number of years and to know that aside from his genial personality he has retained and added to his old vigor and dash.

BACHAUS DRAWS

Vigor and dash, too, are outstanding qualities in the playing of William Bachaus, a pianist whose technic is so prodigious that one cannot help mentioning it. The way he tears through some of the Chopin studies or a Liszt Rhapsody must be most discouraging to the average piano student, of whom there were several hundred representatives at the London recital, leaving not one vacant seat. What I enjoyed best was the Schumann G minor sonata, which with all its romantic feeling lacked none of its youthful élan.

Schumann, by the way, seems to be in ascending favor. Moiseiwitsch played the C major fantasy the other day, Alfred Cortot (whose recital unfortunately clashed with Galli-Curci's debut) the *Carnival*; Irene Scharrer ditto; Ashley Pettis the *Davidbündler*; Hamburg the *Faschingschwank*, and Bachaus the sonata. One of the string quartets had a real success when played by the London String Quartet the other day, and Furtwängler will shortly revive the fourth (D minor) symphony. After being satiated with the minor romantics of the impressionistic era it is perhaps natural to turn to the great ultra-romanticist of the last century, proving again that *great* romanticism, like great classicism, is always popular, our twentieth-century *précieux* notwithstanding. Anyway—"a plague on your labels!" as Ernest Newman says in a recent discussion of the alleged change in musical taste.

By the way, Irene Scharrer's performance of the *Carnaval* was not her best achievement, but we thoroughly enjoyed her Chopin (especially the études and preludes) and some modern pieces, including Falla's *Maja et le Rossignol*. She is to be commended, too, for playing a random suite of three movements by Purcell, and playing it exceedingly well. Her style is almost masculine in its strength.

SINGERS' PROGRAMS

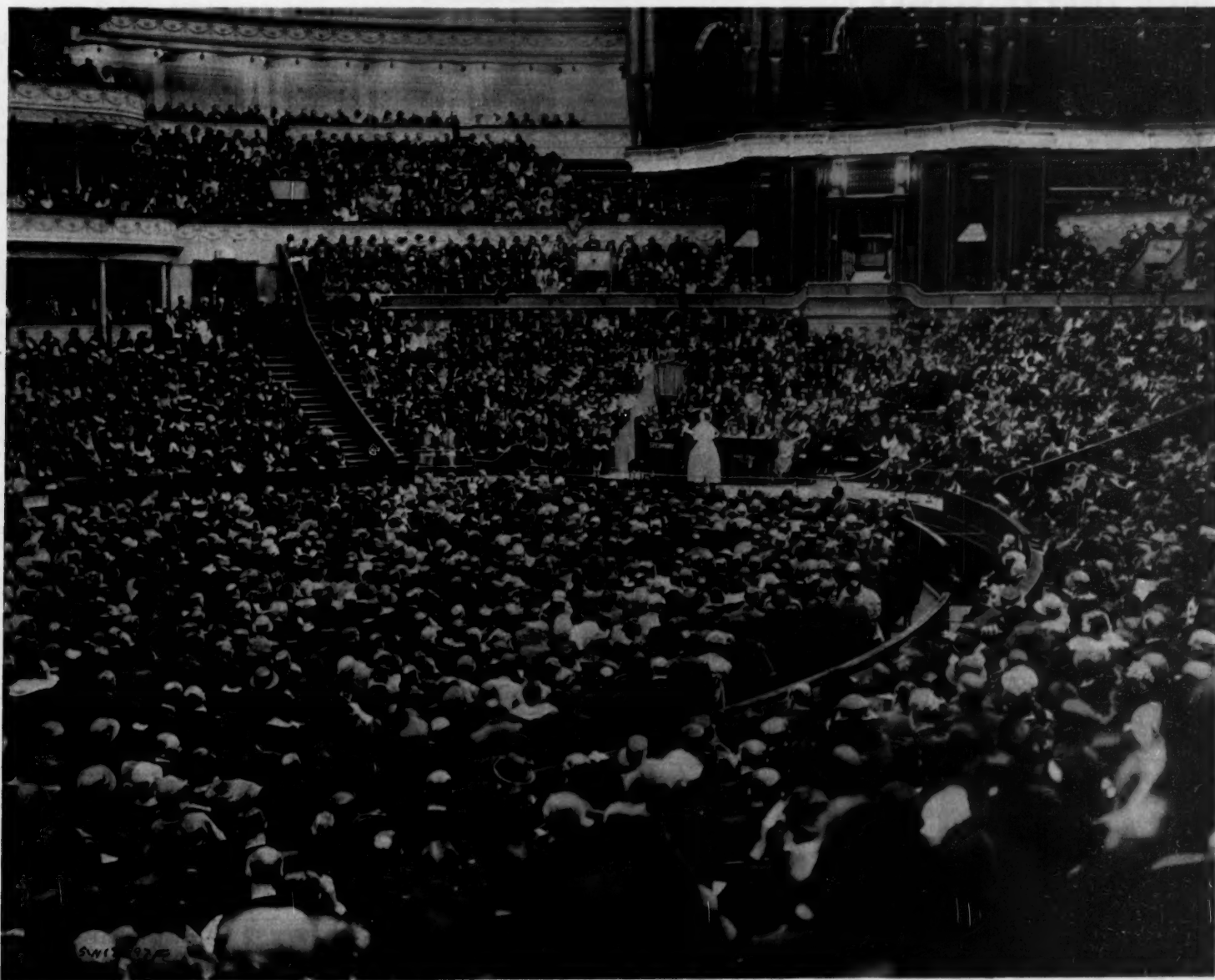
While pianists have been in the majority thus far (I have

mentioned only the outstanding few) there have been a few song recitals, but hardly any worth mentioning. It must be said that while the average piano program has, if anything, improved in recent years, the average singer seems to have lost all sense of standards. He has, instead, adopted a sort of formula, concerned with periods rather than values. It begins with some very old things—either early classics or Elisabethan songs, if not an old Italian aria or two to limber up the voice, goes on to a group of German lieder, chosen from whatever happens to be handy, then a modern French group uniformly perfumed and an English group that "nobody else sings" at the end. They have forgotten the names of Schubert and Schumann and Wolf and that they, after all, are the great song-writers. They are all anxious to show that they can sing, almost like a native (but not quite), in three or more foreign languages. Nobody by any chance thinks of giving one of the great song cycles, which after all have as good a right to being performed as the great cycles of piano pieces. A real lieder singer, with ability, taste and ideals, specializing in programs of uniform style would, I believe, have the field to himself in this country.

Two recent recitalists, whose programs unfortunately follow the grab-bag scheme too closely, were Jeanne Jouve and John Barclay, both English, both endowed with beautiful voices, and evidently with intelligences that would entitle them to attempt the best. There is a lack of contrast, lack of variety in color in both their singing, and rarely is there any real intensity of expression. I believe that the fault lies very largely in their programs. A complete shifting of mood from minute to minute is all but impossible and certainly not desirable to anyone wishing to do more than skim the surface of music. Mr. Barclay, moreover, has an excellent singing technic and a most handsome stage presence—the makings of the lieder singer par excellence.

AN UNUSUAL CONCERT

An unusual recital of chamber music worth mentioning is that of Messrs. Albert Fransella and Léon Goossens, flute and oboe, respectively, assisted by Dorothy Silk, soprano, Sidonie Goossens, harp, and G. O'Connor-Morris at the piano. They did a Handel sonata, originally written for two oboes and two flutes and figured bass in an arrangement for flute, oboe and piano for the first time; two Bach arias with oboe obbligato; a suite arranged by H. Greenbaum from the dramatic music of Purcell, for oboe and harp, which was particularly effective, and a number of more modern things that were less weighty in content. Why Dora Bright's *Sketches à la Russe*—a sort of Ladies Home Journal recipe of how to make musical dollies out of an old Sheherezade—should be played at such a concert passeth my understanding. CÉSAR SAERCHINGER.



WHEN GALLI-CURCI CAPTURED LONDON.

Scene in the Royal Albert Hall, London, when Galli-Curci made her English debut on Sunday evening, October 12. This great hall, almost circular in shape, accommodates nearly 10,000 people, and the photograph, comprehensive as it is, shows hardly more than one-third of the audience. Mme. Galli-Curci can be seen standing in front of the piano, with her husband, Homer Samuels, at the keyboard. The triumph attained by the famous prima donna on this occasion is already a matter of musical history. (Photo © Underwood & Underwood.)

NEW YORK CONCERTS

OCTOBER 18

Pavlova and Her Ballet Russe

A good-sized audience greeted Pavlova and her admirable company at the Manhattan Opera House on Saturday afternoon. The two features were not new, but they gave as much pleasure as of old, one finding new beauties in the interpretations. These were *The Sleeping Beauty*, in which Hilda Butsova, M. Oliveroff and Mlle. Lake were the principals, and *The Fairy Doll*, a ballet in one act and two scenes, the incomparable Pavlova being received with great enthusiasm as the *Fairy Doll*. The dancer and her partner, Alexander Volinine, in *Pas de Deux* and *Galop Finale*, brought down the house. The work of the members of the ballet was very effective in this offering, which appealed to the many children in the audience.

Of the divertissements, the *Gavotte Pavlova* (Pavlova and Volinine), *Bolero* (Laurent Novikoff), *Pastorale* (Mlle. Stuart and M. Oliveroff) and the *Russian Dance* (Pavlova, M. Algeranoff and the company, were the favorites. The orchestra, under the baton of Theodore Stier, furnished the dancers with good support.

OCTOBER 20

Rosing

Rosing gave his only New York recital of the season at Carnegie Hall, Monday evening, October 20. A large audience attended and by its enthusiastic applause showed admiration for his individual art. From his innovation in evening dress to his style of singing, which is now familiar here, the Rosing recital was decidedly "different." He had excellent vocal control and was in very good voice.

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but it was his interpretations, his dramatic effects, which impressed the audience most. His vivid imagination conjures up striking, living pictures, which he conveys to his hearers realistically. He has intense emotional power, exceptional feeling for color and a flare for the dramatic.

In the opening group his artistry was displayed in a Russian group by Arensky, Gretchaninoff, Rimsky-Korsakoff and Tchaikowsky, the latter being represented by Lensky's Farewell, from *Eugen Onegin*. Debussy's *Noel des Enfants* was sung with real pathos, while Saint-Saëns *Dance Macabre*, in the same group, was excellently done, so that one actually shivered at the sinister figure pictured. This number had to be repeated. A Duparc song and Grieg's *Dream* were included in this group, which was followed by three Moussorgsky numbers. Of these, *The Goat* and *The Death Serenade* were most realistically interpreted. The *Volga Boatman's Song* was sung, as Rosing explained, in the manner of a folksong, chanted rhythmically as the boatmen pull their boats up the river. It began very faintly, gradually built up in volume till they were passing, then receded again to an almost inaudible pianissimo. A fourth group included songs by Cyril Scott and Frank Bridge and C. Sharpe's arrangement of a Somerset folksong, followed by several request numbers. The large audience was intensely interested and applauded the artist enthusiastically. Several encores were added. Nicholas Slonimsky was a capable accompanist.

Edwin Ideler

Edwin Ideler began his Aeolian Hall program, on Monday afternoon, with a sonata (in E) by Arnold Bax. In parts it showed a reflective beauty and there were moments of emotional expressiveness, while again it was inclined to wander. Mr. Ideler, with Harry Kauffman at the piano, gave it a sympathetic and artistic performance. The *Vieux-temps* concerto in D followed, and here one could judge more definitely Mr. Ideler's technic and style. He has a flexible bow arm and left hand finger dexterity, with which he easily overcomes technical obstacles. He plays fluently and smoothly, with an ingratiating tone. His interpretations indicate his thorough musicianship and poetic feeling. Other numbers on the program were the A major sonata by Corelli, a Bach *Arioso*, *Praeludium* and *Allegro* (Pugnani-Kreisler) and Saint-Saëns' *Rondo Capriccioso*. A good sized audience evidenced warm appreciation of this young violinist's art.

Pavlova and Her Ballet Russe

Pavlova and her Ballet Russe opened the week of October 20 with the revival of two ballets—Weber's *Invitation to the Dance* and Liszt's *Les Preludes*—neither one of them having been witnessed in New York for some years. Pavlova was enjoyed in both of them; in fact, she appeared on the program more frequently than she usually does, dancing also in two of the divertissements. The costumes and scenery for the ballets were excellent, and Pavlova and her company again charmed with their grace and fine sense of rhythm. Perhaps the high spot of the entire evening's entertainment was Pavlova's thoroughly fascinating dancing of *Coquette de Columbine*, in which she was assisted by Alexandre Volinine and Laurent Novikoff. She was so exquisitely graceful in this that the audience encored her time and time again. Among the divertissements presented by members of the company were a Liszt rhapsody, given with plenty of fire and spirit; an *Idyll*, very gracefully danced to music by Chopin; a Spanish dance; *Holland Dance*, given by petite Mlle. Bartlett and M. Vaginski and, needless to say, spontaneously applauded, and *The Blue Bird*, charmingly done by Hilda Butsova and M. Oliveroff.

The performance was concluded amidst a riot of color and plenty of action, the number being a Russian dance in which Pavlova and her company took part.

De Curtis Composition Concert

An enjoyable concert was arranged by Ernesto De Curtis at Town Hall on Monday evening with the assistance of Giuseppe Danise, Metropolitan Opera baritone, whose voice and personality won the warm approval of the good sized audience; Caterina Gobbi, soprano, possessor of a beautiful voice; Mischa Goodman, violinist; Mary Menk, pianist, and Maria Rosa Vidal, harpist. The artists were well received and the program included a number of Mr. de Curtis' compositions.

OCTOBER 21

Philadelphia Orchestra

One of the significant features of our metropolitan musical life is the annual series of the Philadelphia Orchestra, which began its 1924-25 New York concerts at Carnegie Hall before a huge, finically attentive, and highly enthusiastic audience. Conductor Stokowski is the particular pet of his regular auditors here and they gave him a rousing reception when he stepped upon the stage last week.

Those who are familiar with the playing of the fine Philadelphia Orchestra and with the interpretations of its conductor, need no further description of this concert than to be told that the organization and the leader appeared to be at the top of their form. Those unacquainted with the art of Stokowski and his men, might be told that they should not neglect to meet them as soon as possible in the concert hall.

However, it would not be fair to our Philadelphia visitors to withhold specific mention of their lovely tone quality, perfected phrasing, unerring technic, and flexible responsiveness, in Brahms' first symphony, Stravinsky's short arrangement of the very familiar Russian folk tune, *Song of the Volga Boatmen*, and the same composer's *Fireworks* and *Firebird* suite. For the present chronicler, the highest points of excellence during the evening were reached in the slow movement of the symphony, in its finale, and in the introduction, the *Ronde des Princesses*, and *Danse Infernale*, of the Stravinsky suite.

Regarding Stokowski's reading of Brahms there were conflicting opinions in the lobby during the intermission, but as no one seemed to be able to lay down any definite interpretation as the authoritative one, it is highly probable that most of his hearers are willing to abide by the Stokowski version. No one could deny that it is beautiful, appealing, and highly musical.

Arthur Hartmann

The early season has offered no more delightful recital than the violin matinee given by Arthur Hartmann, at Aeolian Hall, with Harry Kaufman at the piano.

Arthur Hartmann is no stranger to the musicians and concert public of this city. He resided here for a while after his return from Europe and before he became head of the violin department at the big Eastman School of Music in Rochester. Having devoted himself to pedagogical and chamber music work for several seasons, Hartmann has returned to his real field of endeavor, that of a soloist of dominant talents and position, and last week's recital was the first of a series of appearances which he is to make this winter throughout the United States.

Hartmann's absence from the concert stage has worked to his advantage, for he comes forth as a fully matured and finely ripened artist with deep musical knowledge, perfected technic and completely controlled balance between the mental and emotional elements in his performance. His surety and poise are of a kind rarely met with, except in players who filter their interpretations through an unusual intellect. Hartmann can with truth be called intellectual. However, this does not imply any lack of deep feeling in his musical utterances. He played the Bach E major concerto and the Chaconne by the same master with a particularly moving appeal and his auditors were made to vibrate to every impulse that actuated Hartmann while he delivered the great music. It was Bach playing of the most elevating kind and the artist received well deserved rounds of enthusiastic applause when he finished his impressive readings.

In shorter numbers, an *Adagio* and *Allegro*, by Corelli, the *Largo*, by Vivaldi-Hartmann, the *Moses variations*, by Paganini, all of which constituted the second group of the program, Hartmann's polished style, suave tone, and un-failing musicianship gave his hearers the greatest possible delight.

Dash, piquancy and humor, as well as gentle sentiment and graceful nuancing, were in the closing numbers, *Chant d'Automne*, by Gretchaninoff-Hartmann, *Poupée Valsante*, by Poldini-Hartmann, *Autumn Song*, by Tchaikowsky-Hartmann, and *Humoresque*, by Tchaikowsky-Hartmann.

On every side nothing but praise was heard for Hartmann, and many were the spoken wishes that he might give

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another recital in this town shortly. Much favorable comment was heard also about the tactful and musicianly accompaniments of Mr. Kaufman.

OCTOBER 22

State Symphony Orchestra

The State Symphony Orchestra, Joseph Stransky, conductor, began its second season with a concert at Carnegie Hall on Wednesday evening, October 22. Anton Bruckner was born in September, 1824, and in memory of the recent centenary of his birth, his third symphony was the cornerstone of this concert. Fortunately for hearers, Herr Bruckner will not have another centenary for another hundred years, and it will be perfectly all right to wait until that time before performing his third symphony again. He was one of the most industrious composers on record. He wrote more symphonies than Beethoven. He was also one of the dullest. His thoughts are either borrowed, commonplace or trivial, sometimes all three. His orchestrations are thoroughly old fashioned and rarely even effective in that way. It was a dull, dull fifty-five minutes that this work lasted.

Before the symphony came Richard Wagner's Faust Overture, not one of his great works. After it followed the Rhenish overture, Träume, and the Tannhäuser overture. The latter was played to repletion last season by all orchestras, resident and visiting, and on Wednesday night it got rather a mediocre performance. But nothing in the world can kill so pure a bit of inspiration as that.

The orchestra, with playing, will doubtless improve in later concerts. The horns were uneasy all the evening. Nor did the wood and the brass always achieve a perfect understanding as regards the pitch; on the other hand a lovely first clarinet stood out and there was a very competent kettledrum player.

Alberto Sciarretti

On Wednesday afternoon, at Aeolian Hall, a young pianist, Alberto Sciarretti, gave a recital before a good sized audience. He opened the program with the Bach-Busoni toccata, playing this difficult number with admirable understanding and skill. The Chopin sonata was interpreted with exquisite finish and style, together with a vibrant tone of unusual beauty. The rendition of the Sgambati waltz brought forth a spontaneous outburst of applause from his auditors, and Liszt's Rhapsodie Espagnole likewise revealed the artist's skill at the piano, for in this number the most difficult passages were played with ease and assurance. Works by Italian, Spanish, Hungarian and Austrian composers were also included on Mr. Sciarretti's program.

E. Robert Schmitz

E. Robert Schmitz played a program of very unusual and varied interest at Aeolian Hall on the evening of October 22 before a large audience, which seemed to be equally delighted with works of the classic school and the moderns, so that one might fairly assume that the performance was applauded as much as the works performed. It speaks well for the brilliant musicianship of the player to step from Bach to Szymanowski and play each with the same complete understanding. It would be interesting to know which Mr. Schmitz likes best. Perhaps he likes each one in its own way best. Certainly it would be impossible to judge from his playing where his interest lay for he treated every work on his program with the same evident sympathy and affection.

Bach was represented by the A minor prelude and fugue in the Liszt transcription, which Mr. Schmitz played with lovely rhythm and color and surprisingly sustained force. Chopin was heard in his B minor sonata, which gave Mr. Schmitz opportunity to delight his audience with the luscious tunes with which the work abounds and which everybody loves. It would lead to a misconception to say that the sonority of the player's legato was especially noticeable in this piece, for such a statement might be misconstrued into meaning that it was otherwise absent, which is not the case. But Chopin has a sort of velvety feel to the player who understands how to produce it, which Mr. Schmitz does particularly well.

Albert Roussel seems, like many moderns, not to know whether he is out to thrill or amuse, and the audience received part of his Sonatine, op. 16, as a joke, and laughed, not at him but with him. His music is beautiful in spots, strange in spots, grotesque in spots—and loses its sustained interest because the emotional effect is not cumulative. The music was played with the most appealing fervor and sympathetic understanding.

Unfortunately, alas! this critic cannot be at two places at the same time, and duty at this point in Mr. Schmitz' program demanded that he jump to another hall to hear a part of the program of another artist. Why will interesting artists conflict with each other?

Therefore it was that this critic was forced to miss the balance of this splendid Schmitz program, perhaps the most interesting part: the twelve etudes of Szymanowski, which on this occasion received their first complete performance in New York; a Danse by Debussy, Stimmungsbilder Nos. 5 and 6 by Medtner and, finally, the Mephisto Waltz by Liszt.

Mr. Schmitz was enthusiastically received. His playing has a certain classic solidity combined with lightness of spirit and emotional warmth—and, one might almost say, good humor and evident personal enjoyment—which create an atmosphere of unalloyed pleasure. Mr. Schmitz is one of those rare artists who combine technical and musical equipment with the human side of art—and that, perhaps, is what we call magnetism.

OCTOBER 23

Harry Farberman

Harry Farberman, a young American violinist, who appeared as soloist at one of the Detroit Symphony concerts last spring, and later went to Europe where he gained additional laurels, gave a recital in Aeolian Hall on Thursday evening, again demonstrating that he is a very gifted artist.

Technically there seems nothing insurmountable, while his tone is one of much volume, charm, and carrying quality. His intonation was reliable throughout the entire program, and he won his large audience by his musicianly and fin-

ished work. His program opened with César Franck's sonata, in which the honors were equally shared by him and Max Rabinowitch at the piano. Both artists were recalled many times at the conclusion of this number.

In his rendition of Saint-Saëns' B minor concerto young Mr. Farberman revealed a mastery of a surprising nature. Not only was his work excellent from a technical and tonal standpoint, but also his reading of this popular concerto left nothing to be wished for. The audience was not slow in recognizing his many outstanding qualities and applauded him to the echo.

As his closing group he played the five following numbers: Prælude and Allegro, Pugnani-Kreisler; Nocturne, D major, Chopin-Wilhelmj; Slavonic Dance, Dvorak-Kreisler; Hebrew Melody, Achron, and Wieniawski's Russian Carnival. He was ably accompanied by Max Rabinowitch.

Ruth Breton

It is nothing new for Prof. Leopold Auer, venerable master of the violin and of violinists, to sit in a New York gallery and listen to the debut of one of his pupils. He does it possibly two or three times a season on an average. Although the season is only three weeks' old, the second Auer pupil to make a bow did so at Aeolian Hall last Thursday afternoon.

On this occasion it was Ruth Breton, a young lady from Louisville, Ky. As far as the technic of violin playing goes, that is taken for granted with an Auer pupil. But Miss Breton promises to have a distinct musical individuality. One feels that she has a very exact notion of how she wants to play the composition on which she is engaged, and she does everything with a vital, live touch. Her tone—or perhaps that of the fiddle on which she played—is distinct, individual, at times a bit wiry, but always full and round.

Her program began with the Vitali Chaconne, which was followed by the Lalo Symphonie Espagnole, the last movement of which was particularly good. And the two groups of shorter works which she played were done with a real flair for the intimate. A good sized audience thoroughly liked her work and showed it by hearty applause. All in all, her recital was a matter of decided accomplishment and of even more promise. Not the least element in her success was the discreet, sympathetic accompaniments played by Walter Golde.

Chickering Hall's Artistic Opening

Chickering Hall, in the new building at 27 West 57th Street, was opened to the public in a series of three invitation concerts on the evenings of October 21, 22 and 23. The programs were efficiently arranged, and artists of note appeared at each of the three recitals. The first program consisted of works by Smetana, Schumann, Schönberg, Purcell and others, and was delivered by the Lenox String Quartet, Josef Lhevinne and Dorothy Moulton; the entire second evening was devoted to works of Leo Sowerby rendered by himself, Ruth Rodgers and Hans Kindler; and the final program offered The Romance of America's Music (in costume) by Helen Davis and Victor Young, soprano and pianist, and a half hour of Vincent Lopez and his orchestra, entertaining, amusing and colorful.

A feature of the first concert was the satisfying performance of the Schumann Carnival by Mr. Lhevinne. The Schönberg quartet, with voice, was received with decidedly mixed sentiments by the hearers. Dorothy Moulton, successfully accomplished the extraordinary vocal feats called for by the composer.

At the Leo Sowerby concert, he played his own From the Northland suite, while Miss Rodgers sang four songs of his, and, with Hans Kindler, he repeated the cello sonata recently heard at the Pittsfield Festival. Most interesting of all were the piano settings of folk and popular songs which comprised the last group. The Old Money Musk dance making a particular hit.

As showing the trend of modern tastes it may be mentioned that, whereas the first two concerts had each at-

tracted a good sized audience, for the third, with its jazz finale, the little hall was crowded.

OCTOBER 24

Anne Hull and Mary Howe

A program of music for two pianos, last Friday evening, by Anne Hull and Mary Howe, held a representative Aeolian Hall audience to a high pitch of enthusiasm from the Bach chorale, transcribed by Miss Hull, which served as a short but striking introduction of the two artists, to Saint-Saëns' scherzo in B minor which brought the program to a conclusion, with, of course, the exception of the demanded encores.

Throughout the entire performance the two pianists displayed fine style and technical skill. Unity and smoothness were characteristic of every selection. The three Spanish dances, transcribed by Miss Howe, were dashing in content and brilliant in performance. Other numbers included were: Orientale by Gliere, Schumann's Andante and Variation, Ravel's La Valse (transcribed by the composer), and two selections by Rachmaninoff, La Nuit l'Amour and Les Larmes. Mozart's delightful sonata in D was the only lengthy number among the offerings and this was accorded an enviable reception by the appreciative listeners.

An encore was granted between the second and third (Continued on page 40)

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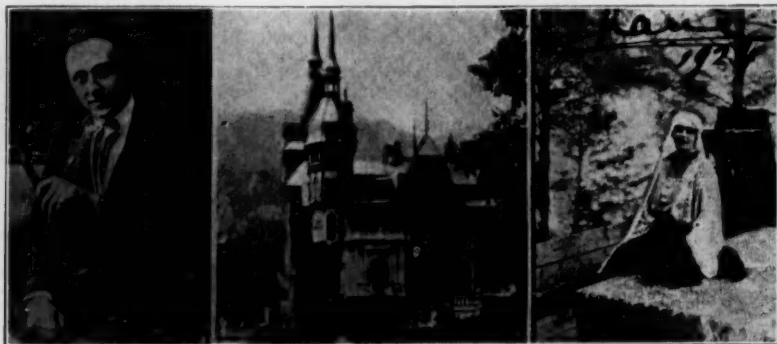
AFTER HEARING VARESE'S HYPERPRISM.

This group, photographed in London after the first European performance of Edgar Varèse's *Hyperprism*, which Eugène Goossens conducted on July 30, shows from left to right: Dr. Simion Rumtschisky, the Russian conductor and pianist; Frederic Lawrence, British composer; Walter Anderson, of Musical Advance, and Edgar Varèse, composer. (Photo by Blanche de Lorient, London.)



TEACHER AND PUPIL.

Emanuel Ondricek, noted violin instructor of Boston and New York, with Ruth Posselt, at Manomet, Mass. Little Ruth, who learned about violin playing from Mr. Ondricek, has successful debuts to her credit at Carnegie Hall, New York, and Symphony Hall, Boston. She will be heard again in both cities this season.



MILAN LUSK,

who has returned from a European concert tour during which he played for royalty. (Left) Milan Lusk; (center) Castle Pelisor, summer palace of the Queen of Roumania, where he entertained Queen Marie by playing an entire evening recital; (right) is the Queen herself, as she appeared in one of the autographs given the young violinist as a token of her appreciation of his skill.



THE ONLY OPERA LIBRETTO EVER WRITTEN BY A KING.

King Gustaf III of Sweden, who flourished a century and a half ago, was a great patron of the opera, and even went so far as to write the libretto for an opera entitled *Gustavus Vasa*. This historical work was recently revived at the Swedish Royal Opera, Stockholm.



CARL M. ROEDER,

New York pianist, pedagogue and writer (at right); next to him Katharine Bacon, Joan Bacon, Dorothy Roeder and Arthur Newstead, photographed in the White Mountains.



AUGUSTA LENSKA,

contralto of the Chicago Civic Opera Company, was met at the dock on her arrival on the Conte Rosso by Estelle Lieblich (left).

**JUDGE
KENESAW
MOUNTAIN
LANDIS, THE
"CZAR OF BASE-
BALL," AND MAY
PETERSON,**

who met at the recent American Legion Convention. The newspaper photographers asked Miss Peterson and Judge Landis to pose together, which they did. When everything was arranged one of the photographers asked Judge Landis: "Would you mind kissing her?" The Judge looked from Miss Peterson back to the photographers and then said: "Look at her! Would I MIND? Well I should say not. But not here. This is too private. It's all right in the Legion but not before photographers."



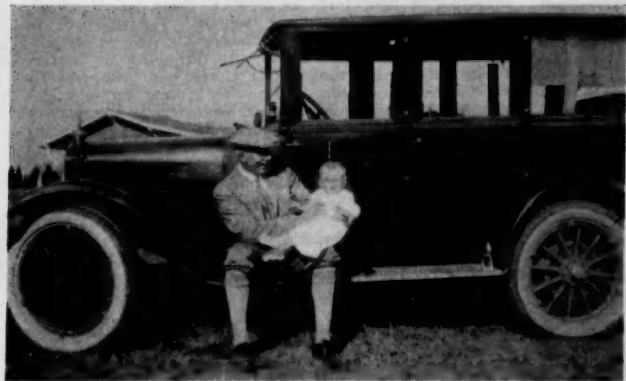
**PAUL BERNARD
(LEFT) AND PAUL
STASSEVITCH**

on the river front where this friendly duo spent much time during the summer. Mr. Bernard has coached with Mr. Stassevitch for several years, during which period he increased his repertory materially. He contemplates again giving a violin recital in New York this season.



CLAIR EUGENIA SMITH

is seen in the accompanying photograph resting at Atlantic City with her prize-winning dog, Young. The soprano recently completed a trip around the world, which covered a period of over fifteen months.



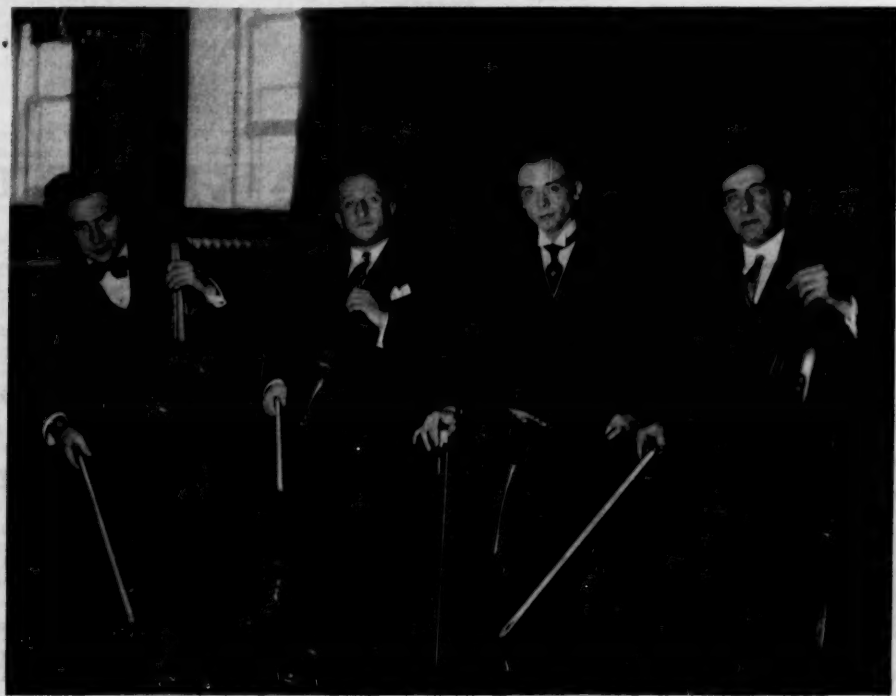
**"BABE RUTH"
ANDERSON**

(eight months old) and her proud father, Walter Anderson, snapped at Shelter Harbor, R. I. Mr. Anderson is the well known concert manager of New York.



FRANK LA FORGE

visiting at the home of Dr. G. P. MacNickol in Calais, Me. The snapshot was taken on the St. Croix River, and in the picture are Laura MacNickol, Mr. La Forge and the Indian guide, "Joe."



THE RIALTO STRING QUARTET,

photographed with some of the famous old instruments from the Rudolph Wurlitzer collection, which they demonstrated recently at the Rialto, and which were also a feature of the First National Convention of Violin Makers of America. Reading from left to right: Willy Stahl, Herman Salciski, Gaston Dubois and William Eastes. (L. F. Rathen photo.)



HILLIARD CARTER,

tenor, engaged by the Opera Players, Inc., Enrico Clay Dillon, general director. Mr. Carter has a lyric tenor voice of beautiful quality and he has already appeared with success in recital both in New England and his native South. (Edwin F. Townsend photo.)

CHICAGOANS CROWD STUDEBAKER THEATER TO HEAR PAUL WHITEMAN'S ORCHESTRA

Oliver Smith, Tito Schipa, Allen McQuhae, Gabrilowitsch and Burmeister, Parish Williams, Mr. and Mrs. Stults, Vera Kaplan Aronson the Principal Recitalists—Artists' Association and Illinois Opera Company Give Concerts—Conservatory, College and Studio Items—Club Announcements—Other News

Chicago, October 25.—The Studebaker Theater was completely sold out on Sunday afternoon, October 19, when Paul Whiteman and his orchestra gave a concert long to be remembered for its unusual excellence, under the management of F. Wight Neumann. A very interesting program was beautifully rendered by Whiteman and his men and the enthusiasm of the audience after each number showed unmistakably the pleasure of the auditors. The proof of the pudding is in the eating, and the proof that Whiteman and his orchestra made one of the most palpable hits ever scored in Chicago is the announcement from F. Wight Neumann's office that a return engagement is already arranged for Sunday afternoon, April 5, but this time at the Auditorium Theater. The Studebaker Theater, which has a pretty good seating capacity, would have had to be twice as large to accommodate all the admirers of Whiteman and his orchestra who sought admission last Sunday. It is a foreseen conclusion that the Auditorium will be sold-out for the return engagement of this unique orchestra and its unique conductor. Whiteman and his orchestra are many times as good as heralded and their coming to Chicago must

be counted among the big events of the present musical season.

OLIVER SMITH'S RECITAL

At the same hour, Oliver Smith, tenor, appeared, also under the management of F. Wight Neumann, at the Playhouse. Mr. Smith has only been in Chicago a few months, but already has made a place for himself among the leading musicians and singers of this city, and though this was his first recital here his reputation had preceded him. A charming personality, a well placed voice, sweet in quality and used with consummate artistry, added to musical intelligence above the average, made his debut here a brilliant one. Mr. Smith, who has spent some time in Europe and especially in Paris, has profited by his trip abroad, as shown in his rendition of The Dream from Massenet's Manon, Bemberg's Il Nigge and the Aubade from Lalo's Le Roi d'Ys. That he had listened to such a tenor as Clement was evinced by the manner in which he rendered the above mentioned numbers. It was a young Clement that was heard at the Playhouse, the same perfect enunciation, same superb phrasing, same style, same nobility of tone, but a different interpretation, showing that Oliver Smith is a man of imagination, and each one of his songs, though rendered in the so-called traditional way, showed the young singer a poet of the song literature. His success presaged well for many other appearances here and elsewhere. Here is a young man who will come to the fore. He is entitled to a place there, and if applause indicates the pleasure of an audience then young Oliver Smith may feel assured that every one of his listeners had an enjoyable afternoon. The newcomer was superbly seconded by Edwin Stanley Seder, who presided at the piano.

ILLINOIS OPERA COMPANY

At the Blackstone Theater, also on Sunday afternoon, October 19, the Illinois Opera Company presented in an orchestral concert several singers and instrumentalists well liked in our midst. Nicola Berardinelli, directed the orchestra in symphonic numbers and showed unmistakably his efficiency with the baton in his various selections. Vittorio Arimondi, one of the soloists, won the lion's share in the success of the afternoon, singing arias with his usual artistry.

TITO SCHIPA

The vast Auditorium was sold out on Sunday evening, October 19, when Tito Schipa made his lone appearance in

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"Greatest Operatic Tenor on the Stage."—Herman Devries, Chicago American, Nov. 14, 1923.

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recital here, assisted by Jose Echaniz, pianist-accompanist. Schipa, a master singer, sang most of the numbers on his program with that eloquence for which he is celebrated from one side of the ocean to the other. To listen to Schipa is really a treat. He knows all the secrets, if there are any, of the art of singing. What a lesson for a student, what an exhibition for the dilettante, what a pleasure for a critic! From the beginning of his program to the end, with the exception of Debussy's Mandoline, and songs by Schubert and Schumann, Schipa was a delight. Debussy's Mandoline and the Schubert and Schumann songs have not as yet been thoroughly grasped by the singer, as his interpretation was adverse to the accepted and right one. To hear this brilliant tenor's singing of Ossian's Song from Massenet's Werther and the same composer's Le Reve would be sufficient to repay his army of admirers for coming downtown on a Sunday night, but to those songs must be added all the others that comprised his beautifully built program and his encores, which were as numerous as the printed numbers. It was a big night for Schipa and a big night for all those fortunate enough to have heard this fine tenor, who deserves the titles "Prince of Recitalists" and "Singer Par Excellence."

ALLEN MCQUHAE SINGS.

Much has been said and written about Allen McQuhae, but it was not until Monday evening at Orchestra Hall that Chicagoans had their first opportunity to verify the beautiful tributes paid this tenor in other cities. At a benefit for the home economics fund of De Paul University, Mr. McQuhae delivered songs with an uncommon voice, beautiful in all registers and possessing that tinge of tenderness so often found among his countrymen and so appealing to all nationalities. The beautiful quality of his voice and his careful use of it would, in itself, deserve words of praise, but added to this quality must be mentioned his enunciation which rivals that of his famous countryman, John McCormack. As an oratorio singer, McQuhae is superbly equipped, as demonstrated in numbers by Handel. As an interpreter of modern French and German songs, McQuhae achieved big things in selections by Frank, Duparc, Wolf and Brahms. After the intermission he delighted his hearers anew in a group of old Irish songs and numbers by Campbell-Tipton, Edward German, Glenn and Richard Hageman. Mr. McQuhae is a happy addition to the popular artists who annually visit Chicago, and many return engagements are predicted for this singer, who overnight has become popular in this part of the country. Ralph E. Douglas played artistic accompaniments, and S. Victor Tufigno, the assisting artist, showed his worth as a violinist in one of his own compositions and others of well known composers.

GABRILOWITSCH-BURMEISTER CONCERT.

A concert given by the Alpha Gamma Delta Sorority for the benefit of its summer camp for poor kiddies and also to help furnish their dormitory building to be erected on the new women's campus of Northwestern University, Evanston, brought forth as soloists, Ossip Gabrilowitsch, pianist, and Anna Burmeister, soprano. Gabrilowitsch, in very fine form, played all the numbers inscribed on his program and his encores superbly and delighted his hearers throughout his program. Miss Burmeister, who recently made a successful debut in New York, sang her selections in a highly satisfactory manner, winning the approval of her listeners and receiving many bouquets. Beautifully gowned, she made a lovely picture on the stage of Orchestra Hall, and the words of praise that were published in this paper after her New York recital could be repeated here. The singer was well seconded by Frederick Schauwecker, an artistic accompanist.

RENE LUND ENGAGED AS CANTOR.

Recently, Rene Lund, baritone, who is soloist at the People's Liberal Church, was engaged to appear as cantor during the holiday services at Temple Emanu-El. He has since been engaged by the same congregation to fill the position permanently, the services being held on Friday evenings.

GUNN SCHOOL NOTES.

The Gunn School announces that scholarships have been donated to the school for the master class of Moriz Rosenthal; the piano class of Lee Pattison, who is a permanent member of the faculty; for the piano class of Glenn Dillard Gunn, and for the vocal and opera classes of Adolph Muhlmann. Donors of these scholarships are Charles H. Swift, Louis Eckstein, and the Junior Friends of Art, Olga Menn, chairman.

The Muhlmann Opera Club began its monthly concerts

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at the Gunn School Recital Hall, 1254 Lake Shore Drive, on the afternoon of October 9. Vocal numbers were provided by Maurice Lee Willard, soprano; Isadore T. Mishkin, baritone, and the students of the opera class, who presented scenes from the first and second acts of *Madame Butterfly*. The title role was sung by Ruth Olt Wack, and the part of Suzuki by Berte Long. On the same program, Beulah Blye Mowers, artist-pupil of Glenn Dillard Gunn, presented a group of piano solos, and Bertha Graff gave an original reading.

The Gunn School makes the following announcements in regard to the activities of the professional and amateur students in the Bolm School of the Dance: Caird Leslie, who has just returned from an engagement as a featured dancer under Fokine in Hassan, at His Majesty's Theater in London, will be seen this winter as solo dancer with the Adolph Bolm Ballet Intime, both in Chicago and on tour, and will also be first assistant instructor in the Adolph Bolm School of the Dance. Mr. Leslie was formerly, for five years, connected with the Adolph Bolm Ballet Intime, and appeared in Chicago in 1919, as the Juggler in the Chicago Civic Opera Company's production of *The Birthday of the Infanta*, when this ballet was given its premier in America. Horace Stroh, boy soprano and pupil of Stuart Barker, made a brilliant success on October 16, when he assisted Callie J. Stillson, reader. Horace Stroh has a flute-like voice of remarkable range.

PARISH WILLIAMS' RECITAL.

A newcomer in our midst was introduced in a song recital at the Studebaker Theater, October 21, in the person of Parish Williams, baritone. In a group containing Schubert and Brahms' numbers, Mr. Williams made a splendid impression, yet it was in the following groups that he made his strongest appeal. Numbers like Duparc's *Elegie*, Debussy's *Mandoline*, *Bulle de Savon* by Samuel-Rousseau and Ernest Moret's *Chanson du Merle*, and his English selections are best suited to his range and power and likewise were beautifully sung. The young baritone knows how to enunciate English so well as to make the printed words superfluous. To assist him Mr. Williams had that prince of accompanists, Edgar Nelson, who supplied, as is his wont, rare artistic support at the piano.

HENIOT LEVY PUPILS HEARD.

Advance students of Heniot Levy appeared on October 18, in Kimball Hall, at a concert given under the auspices of the American Conservatory, where Mr. Levy is one of the busiest and most renowned teachers. Edith Mazur was heard in the first movement of the E major concert by Moszkowski and, following her, Mollie Greenfield played the fourth movement. Each showed the result of good training, disclosing facile technique which surmounted all the difficulties contained in the composition. Leroy North had the honor of playing *Variations on an Original Theme* by his teacher, Heniot Levy. The composition, composer and interpreter were warmly applauded by the audience and the young pianist's playing was in a measure responsible for the splendid reception of the composition, which is entitled to a place on any program. Joseph Brinkman, who should not be judged as a student since he teaches at the school, played the Hungarian *Fantasia* of Liszt as it should be rendered by a professional. Bernice McChesney, in the *Paraphrase from Dornroeschen* by Tschaiakowsky-Pabst, shared with the other participants in making the afternoon one that reflected credit on Mr. Levy and the American Conservatory.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College concert at Central Theater on Sunday afternoon brought forward Burton Thatcher as guest artist. The remainder of the program was given by artist-students of the institution.

Students in the public school music class are actively engaged in teaching. Floy A. Scott is supervising music at Rock Falls, Ill.; Homer A. Clough is teaching instrumental music in the schools of Medinah, Ohio; Ida M. Ayling is supervisor of music at Thermopolis, Wyo., and Mrs. Edgar Prouty is directing music in schools at Hebron, Ill.

Emma Noe, soprano, who is a former pupil of Dr. Fery Lulek, is one of the principals in Geraldine Farrar's *Carmen* Company, which played last Sunday in Chicago.

Bessie Marie Scott, student of Willa Bee Atkinson, gave a piano recital at Lyon and Healy Hall, October 18. She was assisted by Joseph Scott, student of Ray Huntington.

WALTER SPRY IN EVANSTON RECITAL.

Before the Woman's Club of Evanston, October 23, Walter Spry, pianist, gave a lecture-recital on the development

of pianoforte music. The recital was divided into three groups—the first, classical; the second, romantic, and the last, modern. The classical included works by Scarlatti, Bach and Beethoven; the romantic, Mendelssohn and Chopin, and the modern, Debussy, Beach, MacDowell and Liszt. Speaking about the recital, the *Evening News* Index had much to say in favor of the pianist, and from the lengthy review the following is quoted:

Illustrating his points, Mr. Spry played with admirable artistic insight and tonal beauty, three groups, one each from the classic, romantic, and modern periods. Peculiarly sympathetic readings were accorded the Chopin excerpts and the Debussy *Reflets dans l'Eau*. As an encore to the second or romantic group, the pianist offered the E flat *Romance* of Rubinstein.

MR. AND MRS. STULTS IN RECITAL.

Monica Graham Stults, soprano, and Walter Allen Stults, baritone, were presented in recital by Rachel Busey Kinsolving at Kimball Hall on October 23. Duettists on the concert platform are rare nowadays. Not that the public does not react to that sort of entertainment, but seldom are singers successful as duettists. It takes a long time to prepare a program. Voices must blend, unity of thought is required, and all this can be demanded only from singers who are always or often together, who can rehearse time after time the same number, who can often exchange views as to the merits of a composition and the way it should be rendered. All these things Mr. and Mrs. Stults have been able to do and the results obtained through hours of study made their recital one that should encourage duet singing. Mr. Stults sang his group with his customary artistry, and, as only a few weeks ago a lengthy review of his work appeared in these columns, additional comment is deemed unnecessary on either his work or that of Mrs. Stults, who also was heard in a solo group. Their program should be requested by clubs, private schools or colleges, for even if this couple were not engaged, the program itself is well worth perusing. Mr. and Mrs. Stults have won an enviable reputation among leading singers, and their latest recital will tend to strengthen the splendid esteem Chicago has had for them for many seasons. Harriet Rutledge played exquisite accompaniments, and Ruth Redington Griswold, who had dedicated to Mr. and Mrs. Stults several opuses yet in manuscript, proved as fine an accompanist for her own excellent numbers as a composer.

COLUMBIA SCHOOL NOTES.

A benefit musicale was given October 21 at Eleanor Club No. 1. Those participating in the program were artist-students and included Mary Allen, pianist; Winnifred Erickson, soprano, and Mary McConnell, violinist. The accompaniments were played by Opal Felkner.

Louise St. John Westervelt has gone to Pittsburgh to represent the school at the convention held by the music conservatories of America.

Walter Spry appeared at the Evanston Woman's Club in a lecture recital. His subject, illustrated by himself, was the development of pianoforte music.

The Columbia School Symphony Orchestra, under the direction of Ludwig Becker, began rehearsals last Friday night and have in preparation a series of concerts with soloists in Orchestra Hall.

A studio musicale was given by the pupils of Louise St. John Westervelt this afternoon, October 25, in the school recital hall.

The faculty concert in the recital hall originally planned for October 23 has been postponed to Wednesday night, October 29. The program will be given by Walter Spry, pianist; Raymond Koch, baritone; Hilda Hinrichs, cellist, and a trio consisting of Gertrude Early, violinist; Hilda Hinrichs, cellist, and Anna Chinlund, pianist.

APOLLO CLUB ANNOUNCEMENTS.

Announcement has just been received of the Apollo Musical Club's 1924-25 activities. The first concert, November 3, will be a memorial to Charles Hutchinson, and Haydn's *Creation* and Brahms' *Requiem* will be sung with the following soloists: Olive June Lacey, Fred Wise and Herbert Gould. The annual performance of the *Messiah* will take place on Sunday afternoon, December 21, with Mary Ann Kaufman Brown, Edna Swanson Ver Haar, Rhys Morgan and Raymond Koch in the solo parts. Bach's *Mass in B minor* will be presented on Monday evening, February 16, with Emily Stokes Hagar, Florence Evans, Charles Stratton assisting. The closing concert will be given on Monday evening, April 13, when Liszt's *Psalm XIII* and Hadley's *Resurgam* will make up the program, with Helen Newitt, Theo Karle and Bernard Ferguson as soloists.

BUSH CONSERVATORY NEWS ITEMS.

December 2 is the date of the first concert this season of the Bush Conservatory Symphony Orchestra at Orchestra Hall. An interesting program is being prepared for the initial performance, at which there will be three soloists, artist-students of the Conservatory, one of whom is a member of the Master School. There is a large list of season subscribers to these orchestra concerts and the patrons and box-holders include many people prominent in Chicago's social and artistic circles.

Edna Miller, Jeanne Chandler and Isabel Baldwin, senior students of Elias Day, director of the department of dramatic arts of Bush Conservatory, gave a program at the Little Theater on Tuesday, October 28. Gerald Lundegard, former student of Elias Day, is at present a member of the cast of *Romeo and Juliet*, featuring Jane Cowl at the Garrick Theater.

The Junior Orchestra of Bush Conservatory hold rehearsals every Friday afternoon at 4 p. m. at the Bush Recital Hall. There are a few openings in the woodwind and brass sections. Applicants should confer with Miss Sundstrom at once.

THE SYMPHONY CONCERT.

Charles Loeffler's symphonic poem, *Memories of My Childhood*, which won the thousand dollar prize at the Evanston Festival last May, was the novelty presented by the Chicago Symphony Orchestra at the third program of the season. The work having been already reviewed in this paper, nothing more need be said except that on the second hearing it made even a bigger impression and that the audience reacted to the number as well as to the manner in which it was played. Mr. Loeffler, who journeyed from Boston to Chicago to hear his work, was called to the stage and bowed repeatedly in acknowledgment of vociferous plaudits. Brahms' symphony had a glorious performance—a performance long to be remembered for its excellence. The overture to *Egmont* by Beethoven opened the

program, and other selections were Ravel's *The Waltz* and two nocturnes by Debussy.

FLORENCE TRUMBULL'S HOBBIES.

Florence Trumbull, pianist, has a number of hobbies not pertaining to music, but along the lines of the beautiful and artistic, such as collecting Oriental rugs, real laces and hand-drawn linens. Her latest acquisition is a beautiful Royal Saruk acquired from the Franks' home at the recent sale of the entire furniture at public auction.

ARTISTS' ASSOCIATION OPENING CONCERT.

The opening program of the Chicago Artists' Association was given on Tuesday afternoon, October 21, in Fine Arts Recital Hall. Following are the participants: Mrs. George G. Soeller, flutist, and Agnes G. Soeller, soprano, guest artists; Mae Doelling Schmit, Fern Van Bramer, Alice Brown Stout and Rollin Pease, with Margaret Farr and William Lester as accompanists.

MUHLMANN SCHOOL OF OPERA.

The beginning of the new school year always means a very busy season for Adolf Muhlmann, as he holds so many responsible positions.

Besides being vice-president of the Gunn School of Music, he is also head of the vocal department, director of the Opera School and music critic of the *Abendpost*. He is also in charge of the music service at Temple Mizpah. As the Temple proved too small for the expected large attendance for the holidays, it became necessary to train a double choir for a double service. For the holiday services the choir had been split into two units. Mr. Muhlmann took the leadership of the first and his daughter, Mrs. Zerline Metzger, assumed the responsibility of leading the second. Both services were a great success, and Mr. Muhlmann was invited for a guest appearance with his double choir at Sinai Temple on October 13, for the Council of Jewish Women in Chicago.

Many of Mr. Muhlmann's pupils participated in services for temples and churches and others were engaged to sing in clubs during the holidays. Sonya Klein was leading soprano in Sinai Temple; Isadore T. Mishkin, leading baritone in Temple Mizpah; Berte Long, leading contralto in Temple Mizpah and soloist at the Eighth Church of Christ.

From Petoskey, Mich., came a notice that Cina W. Hendricks, soprano, gave a group of songs, for which she was highly praised, at a meeting of the Federated Women of Michigan. Frieda Stoll has been soloist at the Convention of the Kiwanis Clubs of Wisconsin and Michigan.

ESTHER LASH.

Esther Lash, soprano, is soloist at the People's Church, Pantheon Theater building, with a chorus of seventy-five voices. Dewitt D. Lash, director. The congregation, consisting of three thousand people, is one of the largest in the city.

VERA KAPLUN ARONSON IN RECITAL.

Appearing as this week's soloist in Lyon & Healy's Artists' Series, Vera Kaplun Aronson, a well liked Chicago pianist, won much well deserved and hearty applause. Numbers by Rameau, Beethoven, Schubert-Ganz, Paderewski, Chopin,

(Continued on page 45)



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OPINIONS OF THE PRESS

Henry F. Seibert

Commenting on Henry F. Seibert's October 4 recital at Cornell Lutheran Church, the *Ithaca Journal* of October 5 said:

Playing with wonderful technique and expression a well selected program, Henry F. Seibert, organist of Holy Trinity Lutheran Church, New York City, pleased a large audience at the new Lutheran Church on Oak Avenue. Putting his spirit and soul into the organ he changed the beautiful instrument into a living thing, which seemed to speak out and tell one of its joys and sorrows, and, like a strong personality, to communicate its various moods to those about it.

The selections were well chosen, for they not only called forth every possibility of the new organ, but were also varied enough to please the entire audience.

Mr. Seibert's mastery of the organ was complete. He had perfect technique and rendition. But he had more than that: he had human appeal, fire, life and spirit. The new organ (Skinner) is the gift of Mrs. O. F. Zollikofer, of New York. The recital was also due to her generosity.

Nicolai Schmeer

The following are some of the interesting press comments regarding the work of the well known accompanist and coach, Nicolai Schmeer, and they speak for themselves:

(While Touring with Pablo Casals.)

For the execution of the Beethoven sonata in A major, another pleasure was added in the collaboration of the young and very talented pianist, Nicolai Schmeer. The tone, technique, musicianship, and style of these two men are ideal, and the result of their blending was perfect. Beethoven.—*Herman Davies* in the *Chicago Evening American*.

It was a sonata for cello and piano, in which Nicolai Schmeer played the piano part. There was such sympathy between the two and such comprehension of the music that there was not the slightest trace of a virtuoso and his accompanist, but of two artists seeking to bring out the meaning of the music.—Mr. Hackett in the *Chicago Evening Post*.

What Mr. Casals accomplished on his cello, his partner of the piano, Nicolai Schmeer, an accompanist of supreme powers, accompanied in master manner.—Mr. Hubbard in the *Chicago Tribune*.

(While Touring with Jacques Thibaud.)

He was assisted by Nicolai Schmeer, pianist, who not only supported Mr. Thibaud with sympathy, but was one with him in performance which made equal demands on the ability of both players. . . . As we have said, it was a pleasure to listen to such an artist adequately supported. Mr. Schmeer has ample technical resource, a tone both beautiful and brilliant, a responsive and impressionable temperament which made possible his interpretations both authoritative and sympathetic. An occasion to be remembered when all who were present paid homage to art.—*Oliver Downes* in the *Boston Transcript*.

The word "accompanist" is not comprehensive enough to describe Mr. Schmeer's share in the concert. Perhaps the term "collaborator" would better express the importance of his position, a position which he completely and perfectly filled.—P. K., in the *Montreal Daily Star*.

Lucille Banner

Lucille Banner, twenty-two years of age, an artist-pupil of Adelaide Gescheidt, is engaged for a tour with the Manhattan Opera Company. Artistically, she has every advantage in developing her talent; she is the daughter of the noted violinist, Michael Banner, and has received her entire vocal and artistic training from Adelaide Gescheidt. Her portrayal of Rosina charms her audiences, as the following press notices show:

Miss Banner has a light, soprano voice, limpid and flexible, true and sweet, with a facile delivery and good breath control. She made a favorable impression on the very large audience, especially in her singing of *The Last Rose of Summer*, during the deceptive music lesson. The histrionic side of Miss Banner's characterization was free from extravagance.—*Reading Tribune*, September 20, 1924.

Rosina was portrayed by Lucille Banner. Her coloratura voice was clearly heard in all

parts of the hall. Her bel canto work was of high standard and her audience was with her from start to finish. The familiar *Last Rose of Summer* won her the applause of the evening. A Little Voice I Hear, the star vocal number in the part played by Rosina, brings out every resource of the singer's voice, and she did it in almost faultless style. The ear is charmed with the gaiety of the difficult music and the charm of the sentiment expressed.—*The Reading Eagle*, October 1.

Rosina was captivatingly portrayed by Lucille Banner, a most comely and talented soprano.—*The Reading Times*, October 1.

Miss Banner has a light soprano voice that is limpid and flexible; also a facile delivery and good breath control. She made a good impression both with her singing and her acting, especially in *The Last Rose of Summer*. Also she was the only feminine voice in the cast, but appeared at no disadvantage in comparison with the male voices, and was easily able to balance her part.—*Cotestville Record*, October 3.

Lucille Banner, as Rosina, is charming, both as to action and her vocal ability. Her voice is sweet and flexible and it has a remarkable volume, especially when one considers her slight build. Her very first number was rapturously applauded.—*Gazette and Daily*, York, Pa., October 4.

Lucille Banner, soprano, amused her audience with a display of vocal art, revealing qualities of limpid sweetness and facility of expression.—*Public Opinion*, Chambersburg, Pa., October 8.

Jeannette Vreeland

According to the newspaper reviews of Jeannette Vreeland's appearance at the National American Music Festival in Buffalo on October 7 the occasion must have been a triumph for the popular young soprano. The *Buffalo Commercial* says, "Jeannette Vreeland brought down storms of applause for exquisite and finished work." The critic of the *Buffalo Evening Mail* wrote as follows:

Vreeland is such a satisfying artist it is difficult to estimate her gifts in words. She is a woman of personal beauty and charm and her voice is a constant delight to the ear. It is a vocal organ clear as a bell, even throughout its scale and possessing the combined qualities of brilliance and warmth. This irresistible artist captivates the audience. Applause loud and long came from the delighted audience.

James Woodside

The appearance of James Woodside, baritone, in Erie, Pa., was highly appreciated, as is evidenced by the following press comments:

Fine conception, good taste, and able musicianship were the underlying principles of the artistic performance of James Woodside. Spontaneous applause followed his first appearance, the expression of admiration for the fine tone quality, good diction, style and admirable technique which enter into his art.—*Daily Times*.

James Woodside, American baritone, soloist on the evening's program, was enthusiastically received by the audience. While far above the average vocalist in any composition, the New York baritone appears to better advantage in the songs demanding interpretation of a more emotional type. His *Do Not Go, My Love*, and *Oley Speaks* Sylvia were beautifully done.—*Dispatch-Herald*.

Emil Telmányi

The *Sydsvenska Dagblad* commented as follows on Emil Telmányi's first Swedish concert in Milan:

The first event of the season was Telmányi's recital. And very good, as vibrating life and longing for beauty was in his playing. It showed us that the way of this violinist takes him farther and farther away from the merely technical make-up and sensual one-sided ideal of playing. Telmányi makes his presentations big and warm-hearted. He will reach the top of musical beauty and the manly standard of interpretation in all he is playing. He is without doubt an artist who compels you to listen.

Annie Davies-Wynne

The appended excerpts tell in no uncertain terms of the success scored abroad by Annie Davies-Wynne (also known as Annie Davies), the British contralto. Mme.

Wynne is now in America and duplicating her success on this side of the Atlantic.

Annie Davies, contralto, made her first bow to a Llandudno audience and immediately scored a success. Miss Davies is only on the threshold of her career, and her success in the short time she has been appearing in public has been most thorough. Lancashire and North Wales audiences have agreed in their verdict with London. Miss Davies possesses a flexible contralto voice with fine range which she uses with skill and discretion, and she has given us plenty variety in her repertoire of songs.—*North Wales Chronicle*.

She is evidently destined to reach the upper rungs of the musical ladder.—*Liverpool Daily Post*.

Annie Davies, who has a beautiful and voluminous voice, took her house by storm. She sang superbly and she appeared and the audience insisted on an encore.

core in all the three items. Indeed there were some who endeavored to get two repeats of the same item.—*Cambria News*.

Annie Davies was indeed a success. Her first song *There's a Land*, was sung with such depth of feeling and exquisite taste that the audience, after listening to her encore still asked for more. Her easy production, combined with such an excellent tone, showed us how carefully she had been trained. . . . This talented singer that she has a great future before her.—*Burnly Express*.

All her items were capitally given, and she merited the recalls which she received.—*Burnly Evening News*.

Her rich melodious voice delighted all.—*Barnmouth*.

Annie Davies, who sang Saint-Saens' *Softly Awake My Heart*, from Samson and Delilah, has a mezzo-soprano voice of remarkable richness and power.—*Manchester Guardian*.

Giannini Tour Opens

Dusolina Giannini opened her extensive concert tour in Morristown, N. J., on October 17, after which she left to fulfill engagements in the middle West and South. Her appearances will include Oswego, N. Y.; Oberlin, Ohio; Kenosha, Wis.; Minneapolis, Minn.; Cincinnati, Ohio; Montgomery, Ala., and New Orleans, La. Her first New York concert of the season will be an appearance at the Waldorf-Astoria Hotel, November 17.

Experimental Theater of Grand Opera Formed

An association has been formed in New York which calls itself The Experimental Theater of Grand Opera, the officers of which are Adamo Gregoretto, general director; Alberto Terrasi, vice-director; John Valenti, secretary; Isidore Savitz, treasurer; Mario Cozzi, vice-secretary. The first performance scheduled to be given by this organization is *Rigoletto* on November 25.

Violinist Features Danza Espagnole

Florence Hardeman, American violinist, who is now en route with Mme. Schumann-Heink, is playing Hueter's *Danza Espagnole* with great success. This charming composition, with its bewitching characteristic rhythms, is one of the most interesting selections written by this celebrated American composer.

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LOS ANGELES CIVIC OPERA MEETS WITH GREAT SUCCESS

Andrea Chenier, With Muzio and Gigli, Opens Season—De Luca a Favorite—Schipa and Sabanieva Acclaimed—First Symphony Concerts Heard—Notes

Los Angeles, Cal., October 14.—The musical season opened the evening of October 6, inaugurating the Los Angeles Civic Opera with Andrea Chenier, an opera never before presented in Los Angeles. The leads were Claudia Muzio of the Chicago Opera Company, Beniamino Gigli of the Metropolitan and Giuseppe de Luca of the same. Francesco Seri, Louis d'Angelo, Paola Ananian and Lodovico Oliviero from Chicago and New York companies are supporting them. Other notable singers were also in the cast. Every seat was sold long before the performance. Muzio and Gigli scored a triumph in their duet at the end of the second act. In fact the entire performance was a magnificent success from every point and all of the principals outdid themselves under the enthusiastic reception they received. The San Francisco organization generously loaned scenery and the Western Costume Company of Los Angeles and other like organizations loaned costumes and props. The chorus, trained by Alexander Bevani, was made up of local singers who showed their excellent training. Gaetano Merola conducted the orchestra of members from the Philharmonic and gave splendid support to the singers without overshadowing them. Myrtle Davis Aber, Ruth Shaffner and Leslie Brigham, all local singers, were well received and gave good accounts of themselves. Armando Agnini of New York came out to stage manage and succeeded in whipping the new organization into astonishingly good form.

The Tuesday evening offering was Manon, in which Tito Schipa and Thalia Sabanieva were the leads and achieved a triumph. Millo Picco and Paolo Ananian also were well received. Lucile Gibbs and Ingrid Arneson Boyd were local products.

Thursday evening the bill was Romeo and Juliet. Mme. Sabanieva was a charming and vocally satisfactory Juliet, with Gigli as Romeo and Picco as Mercutio; Francesco Seri, Capulet; Louis d'Angelo, Friar Laurent, and Lodovico Oliviero, Tybalt.

Saturday matinee presented two offerings, Gianni Schicchi and L'Amico Fritz. In the first Giuseppe de Luca played the name part. The other roles were also well filled. In L'Amico Fritz Mme. Sabanieva and Mr. Schipa took the leads.

Monday night La Traviata was splendidly given with Mme. Muzio and Mr. Schipa. This was the final number of the Los Angeles opera season, in which all the singers participating seemed inspired by the wonderful reception to outdo themselves. In fact they all were loaded with laurel wreaths.

Financially the season, to quote Judge Bledsoe, began without a subsidy and closed without a deficit—unusual if not entirely unheard of. It was truly a civic affair, everyone who could contributing a bit. Plans for next season are already being talked over.

FIRST PAIR OF SYMPHONY CONCERTS

The first pair of symphony concerts occurred at the Philharmonic Auditorium Friday afternoon and Saturday evening, October 10 and 11. Dr. Rothwell was greeted with cheers, both orchestra and audience rising at his entrance. The program, while beautiful, proved rather a heavy one. The first number was the Brahms symphony in C minor. It was received with well merited appreciation. Then came Ravel's La Valse, never heard here before. This was also well received, being very modern in treatment. The symphonic poem of Strauss, Death and Transfiguration, closed the program. There is no noticeable change in the personnel of the orchestra, which is now practically a unit.

NOTES

The Davis Musical College furnished the first program of the season for the Sunset Canyon Country Club. Allan Ray Carpenter, vocalist, and Marion Walter, violinist, were enthusiastically received.

Mme. Orreca-Waska, a Parisian dancer located in Los

Angeles, gave her first pupils' recital October 11 in Symphony Hall.

Grace Senior Brierly, pianist of the Nature Music School, gave the first of six recitals, October 10.

Maazel, young Russian pianist, played a classical program at the Friday Morning Club, the evening of October 3. His musicianship is unquestionable but his playing is solid rather than brilliant.

The Southern California chapter of the American Guild of Organists gave its first recital of the season, October 6, at St. Paul's Pro-Cathedral.

Leonardo Stagliano, former conductor of a local orchestra who has been touring Europe professionally, is again in Los Angeles.

Margherita Giolini (Margaret Johnston McAlpine), opera singer, died in Los Angeles last week.

The faculty of the college of music of the University of Southern California held a house warming and reception in its new quarters the evening of October 4.

Elsie Noel Forte, dramatic reader and specialist on the speaking voice, has located in Los Angeles.

Elvira Tanzi, pianist, singer and dramatic reader, has gone to New York to study opera.

Manuel Sanchez DeLara has opened his studios in Los Angeles and Hollywood.

The main Pacific Coast branch of the Chicago Sherwood Music School has opened a new building on South Park View Avenue. The building has twenty studios, three business offices, class room, reception room and recital hall.

Agnes Woodward, director of the California School of Artistic Whistling, has gone to New York to superintend the publication of her text book on whistling.

Mario Chamlee, who is a graduate of the University of Southern California, class of 1913, has been given the degree of Master of Music by his Alma Mater.

F. X. Arens has returned to Los Angeles and opened his studios.

Alfred Mirovitch is setting to music several poems of Sada Cowan.

October 8, the directors and the principals presenting the operas were guests of the Gamut Club at a banquet and reception in the club rooms.

The Chamber of Commerce is sending the Sorority Six group of musicians to Honolulu for the second time on October 11.

Emma Loeffler de Zaruba has been elected president of the Los Angeles Music School Settlement to fill the place of Mrs. Paul Hoffman, who was prevented by illness from finishing her term.

John W. Lince, singer and teacher of Chicago, has opened a studio in the Music and Art Studio Building.

The afternoon of October 9, the new students of the Music School of the University of Southern California were tendered a reception by the old students. B. L. H.

LONG BEACH, CAL.

Long Beach, Cal., October 20.—The fall music season in Long Beach opened October 14 with the appearance of Mario Chamlee, tenor, and Ruth Miller, soprano, under the auspices of the Seven Arts Society at the Virginia Hotel. Mr. Chamlee delighted his audience with several groups of songs and a generous number of encores. It was his first appearance here and he won a host of new admirers with his superb artistry. His program included the Romanza, La Schiavo, Gomez; Vittoria, Garissimi; Lasciatemi Morire, Monteverde; Adelaide, Beethoven; Cecile, Strauss; aria, Flower Song, from Carmen, Bizet, and others. He appeared also with Miss Miller in the duet from act I of Madame Butterfly. His audience appeared to appreciate Adelaide; The Old Refrain, Kreisler; and Little Dutch Garden, Loomis, with special warmth, but at no time did Mr. Chamlee disappoint them. Miss Miller's Hymn to the Sun, from Le Coq d'Or, Rimsky-Korsakoff, was perhaps the favorite in her repertoire, but she delighted with a charming group in which The Lass with the Delicate Air, Arne; La Girometta, Sibella; Les Cloches, Debussy; and At the Well, Hageman, were featured.

Members of the new Civic Opera Club are enthusiastic over the rehearsals of Robin Hood, under the direction of

William Conrad Mills. Rehearsals are held weekly. Recent try-outs have resulted in the selection of forty-two voices for the chorus. An amusing detail of the organization is that the Tinkers Chorus will be sung by eight prominent musicians, all enthusiasts in light opera.

Ethel Willard Putnam opened her season of studio affairs with a morning musicale on October 11 at her studio, 548 American. Grade school pupils were presented on the program. Mrs. Putnam was assisted by Edna Schinnerer and Myra Le Sourd.

The Fitzgerald Music Company is again presenting a series of artist recitals at which the best talent available will be heard. On the evening of October 17, Eleanor Woodford, soprano, and Elsie Manion, violinist, were presented in the opening of the series.

The Bible in Song was the topic of the program given on the morning of October 8 by the Woman's Music Study Club, led by Dena K. Stover. The militant hymns which have been adopted by the whole Christian world, regardless of creed, and others of the spiritual cast were beautifully demonstrated.

Carrie Jacobs Bond appeared in recital of her songs and compositions at the George Washington Auditorium on the night of October 10, under the auspices of the Wisconsin Society of Long Beach. Francis Heiler, baritone, assisted Mrs. Bond in several numbers. The program was chosen with special reference to the wishes of the society whose members feel that Perfect Day, and other songs written in their native state, must all be given. Short groups of songs, among which were her Half-Minute songs, The Hand of You, My Son, Homeland, I've Got Home, In the Meadow, and others, filled a well rounded program. M. T. H.

PORTLAND, ORE.

Portland, Ore., October 15.—A new local symphony orchestra, organized and conducted by Jacques Gershkovitch, a recent arrival from Japan and Russia, presented a program on October 13 at the Municipal Auditorium. The orchestra, which has a complete instrumentation, played Tchaikowsky's E minor symphony, No. 5; Night on Mount Bald, Moussorgsky; The Tiny Christmas Tree, Rebikov; and Rimsky-Korsakoff's Capriccio Espagnole. Truly, it was an excellent concert and Conductor Gershkovitch and his fifty-five men received a genuine ovation. A number of the players are members of the Portland Symphony Orchestra. Gershkovitch, who is a pupil of Arthur Nikisch, has conducted symphony orchestras in Petrograd and other Russian cities. This concert took place under the management of Lee C. H. Orbach, Pacific Coast representative of Harry and Arthur Culbertson. There was a large audience.

Grace Wood Jess, in picturesque costumes, gave a fine recital at the Woman's Club House on October 9, singing six groups of folk songs. This was her third appearance here and her auditors showed their delight by hearty plaudits. Raymond McFeeters played the accompaniments. The recital was under the direction of Frederic Shipman.

The MacDowell Club (Mrs. Albert C. Peets, president; Mrs. Andre J. Wolff, secretary) opened its eleventh season on October 7, when the members of the club had the pleasure of hearing Mark Daniels, baritone. May Van Dyke Hardwick played the accompaniments.

David Campbell, pianist, was enthusiastically greeted in recital at the Woman's Club House, October 7. Arensky's Pres de la Mer was delightfully handled, likewise Cesar Franck's prelude, choral and fugue. Mr. Campbell has a large following here.

Dent Mowrey, pianist, is leaving for Paris, France, where he will spend a year. He is accompanied by Mrs. Mowrey.

Lucien E. Becker, organist, has resumed his monthly recitals at Reed College. These interesting events are open to the public. J. R. O.

Tittmann in the Carolinas and Virginia

Charles Trowbridge Tittmann recently made a short but successful concert tour in the Carolinas and Virginia, singing at the opening of the auditorium of the new million dollar high school at Gastonia, before an audience of 1,500 persons. From there he went to Anderson, S. C., where he was presented in recital by the Anderson Music Club, and on his return north stopped off at Sweet Briar College, Va., where he was received with enthusiasm.

Susan Boice Teaches The Cry of the Woman

The Cry of the Woman, by Mana-Zucca, is a great favorite with Susan Boice, the well known singing teacher. Many of her pupils are singing it both in public and the studio.

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NEW YORK CONCERTS

(Continued from page 33)

groups but the applause warranted many others. Both artists were recipients of many flowers at the conclusion of their program.

Ota Gygi and Maryon Vadie

Ota Gygi, a Hungarian violinist, who was at one time court violinist to the King of Spain, and Maryon Vadie, young American dancer, who had already won favor in this country with her dancing, gave an enjoyable recital in Town Hall, Friday afternoon. Mr. Gygi, with Joseph Adler playing excellent accompaniments, opened the program with an admirable rendering of the Wieniawski concerto in D minor. He has a smooth tone of agreeable quality, a facile and efficient technic, and artistic feeling. He was also enjoyed in short numbers by Sarasate, Kreisler, Hubay and others. Mr. Gygi played for some of the dances, adding considerably to the effectiveness of those numbers.

Miss Vadie is a most charming and gifted representative of her branch of art. She has personality, an easy grace and individuality in ideas, shown not only in her own solo dances, but as well in the ensemble dancing, in which Gladys Patterson, Elizabeth Collins, Miriam Shakleton, Beatrice Neal, Portia Cooper and Comfort Collins participated. The Maryon Vadie Dancers were particularly pleasing in Silver Hoops, Grecian Games and the finale, Rondo Capriccioso. Each member is excellently trained and, as with Maryon Vadie herself, there is a delightful spontaneity and pulsating rhythm. Their gestures and poses are admirable.

Each number of the program was enthusiastically received and the artists were recalled by the audience, which was a good sized one. Mary Izant was the efficient pianist for the ensemble. It might be noted too, that the back drop and the lighting were pleasing.

Maria Theresa

Maria Theresa, who danced at Carnegie Hall on the evening of October 24 to a large audience that regularly proclaimed its pleasure at seeing her, was once the Therese of the Duncan group, and she gives constant evidence of the excellent school in which she learned. "To say that she recalls the great Isadora at her best is a fair tribute to her charm and grace," wrote the critic of the New York American, a verdict to which one can readily subscribe.

Edward Harris played the piano and Maria Theresa selected for plastic illustrations some eighteenth century music, several of Schubert's Musical Moments, Chopin and Brahms.

Tomford Harris

At Aeolian Hall on Friday evening, Tomford Harris gave his first piano recital of the season. There was a large audience to greet the young musician and he was warmly applauded after every number. Mr. Harris showed considerable skill in technic and fine tone coloring. He takes his composers seriously, and in a simple, straightforward manner, presents each composition in such a way that his listeners are compelled to appreciate not only the beauty of the selection itself, but also of the unusual talent of this young pianist. His first number was Busoni's arrangement of the Bach prelude and triple fugue. The number is long, but he held the interest of his hearers and demanded great respect. His second group began with Haydn's sonata in G major, this being followed by two numbers of Goossens and Prokofieff. While this group was listened to with rapt interest and revealed still more of Mr. Harris' gifts, the last number, the Toccata of Prokofieff seemed a bit monotonous. The next group was made up of the familiar variations on an original theme of Brahms, and three Chopin selections. He closed with the Don Juan Fantasia of Mozart-Liszt.

Taken in its entirety, the concert was an artistic achievement for the pianist.

OCTOBER 25

Ossip Gabrilowitsch

For his first New York recital of the season at Aeolian Hall on Saturday afternoon, Ossip Gabrilowitsch had chosen a typical Ossip Gabrilowitsch program: Handel, two of the Bachs, Beethoven's Sonata Quasi Fantasia, several of the characteristic shorter Schumann pieces and some Chopin. A real pianist's program, played by a real pianist.

Mr. Gabrilowitsch has here a faithful clientele, which fills the hall every time he plays. In earlier seasons he allowed the stage to be filled, but with the same feeling for artistic niceties which distinguish his playing, he now allows no listeners on the stage.

The Chromatic Fantasy and Fugue, given a masterly reading, was the feature of the first part of the program. For Schumann he has a special predilection. The warmth and beauty of his romanticism find a ruddy reflection in the warmth and beauty of the Gabrilowitsch tone colorings. And Chopin, one might almost say, has become second nature to him. Two lovely Schumann works, Des Abends and Aufschwung, were special favorites in the later part of the program, and the Chopin B major nocturne was another which found particular favor with an audience that was very demonstrative throughout the afternoon and insisted upon extra numbers.

Nina Tarasova

Nina Tarasova made her first appearance in New York in several seasons at Aeolian Hall on Saturday evening, before an audience which filled every seat and added a large delegation on the stage. Mme. Tarasova gave her usual program of Russian folk songs, appearing in costume—and very lovely costumes they were too, by Soudekine. There is strength, originality, and the feeling of genuineness to her art, which penetrates even against the handicap of the language in which she sings, strange to a great majority of her hearers. Of particular interest in the first group was a song without accompaniment, which she gave with notable artistry. One extra-Russian group included a Neapolitan tarantella, with Spanish and French songs. And her last group, made up of numbers by well known Russian composers in which use was made of folksong themes in art compositions, was of unusual interest. Arcady Birkenholz, violinist, contributed two or three well played groups, and Lazar Weiner, at the piano, was in thorough sympathy with the artist. A large audience was frequently moved to

enthusiasm. Mme. Tarasova's comeback was, in a word, a decided success.

Roland Hayes

Roland Hayes, the now celebrated Negro tenor, accompanied by William Lawrence, also a Negro, gave his first New York recital of the season at Carnegie Hall on the afternoon of October 25, before an audience which crowded the great auditorium. It is an extraordinary tribute to high art, to common sense Americanism and good fellowship that this singer should win out as he has over whatever absurd prejudices there may be here or elsewhere. The public has taken him for what he is—a real artist, a man with a beautiful voice, an aristocratic manner, a mentality and musicianship which grasp the most delicate nuances of the music chosen for presentation, a man with dignity, sincerity and simplicity. Those who go to hear Roland Hayes with the idea that the Negro Spirituals he sings will be his best offerings will find themselves pleasantly disappointed. He is actually at his best in the deepest (or highest) most advanced, modern and emotional works. He combines passion and pathos in a way that is altogether exceptional. He reminds one vocally of the creative mood of a Tchaikowsky. Yet there is nothing in the least morbid or pathological about his art—a qualification which is here made because some stupid persons have called Tchaikowsky both morbid and pathological.

There could scarcely be anything finer than the way in which Roland Hayes sings Hugo Wolf and Rachmaninoff. Certainly no singer who ever stepped before the footlights ever showed a more complete understanding of what these composers were trying to say in their music. Yet his power is not limited to music of this emotional order. In Mozart he arrives at just the proper balance of traditional lightness and modern vigor, in Schumann, and especially Schubert, he sings with lyric warmth and sweetness that is delightful. In Storey-Smith's A Caravan from China Comes, he and his accompanist made an exquisite picture of the lovely Orientalism that this composer has so well infused into his work, the languorous passion, the unforgettable dreamy charm that makes of this a truly great song worthy of the great singer who gave it utterance on this occasion.

Roland Hayes brings to an art that is new a race consciousness that is incalculably old. His art is the refinement of the heritage of dreams. He offers something that none of us of races that have been slowly moulded by ages of civilization have left to offer. What we have lost in the ruck of material development he retains in all its pristine vigor. His art is a delight of primordial life-consciousness refined and made accessible to us by contact with cultural influences, but not weakened nor deprived of its characteristic flavor by that process.

It is not at all to be wondered at that his art aroused the greatest enthusiasm on this occasion as it has on other occasions. It would be surprising if it did not.

OCTOBER 26

John McCormack

It is some time since John McCormack gave a recital in Carnegie Hall, where he appeared on Sunday evening, giving his first New York program of the season. It is hardly necessary to say that the big hall was filled from top to bottom, and that there were as many additional hearers on the stage as there was room for chairs to hold them.

Mr. McCormack began with an air from Bach's I Am a Good Shepherd, an air which is Bach at his best and loveliest, and an air which, when sung with Mr. McCormack's beauty of voice and perfection of style, comes about as close to the high peak of vocal art as it is possible to reach. After it came a Handel aria, equally well sung, if not so attractive as the Bach. And to end the group he added a number not on the program, an exquisite old time song of

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unknown authorship, *The Heavy Hours*. It was arranged by Samuel Endicott of Boston, who discovered it in an old book in the Boston Public Library, the origin of which was impossible to trace. It is one of those tunes to the simplicity of which the adjective "noble" may legitimately be applied. Later there was some beautiful Brahms, Rachmaninoff's *Before My Window*, the same composer's *The Children*—a great favorite with McCormack—and the Schubert *Ave Maria*, which, of course, made a tremendous hit. Then there came the group of the Irish songs which he always sings, and the usual English group to end with.

Mr. McCormack was in excellent voice. As the years pass the middle and lower registers of his voice take on a fuller, more baritone quality, while the upper register retains to the full that plaintive beauty that distinguishes the best Irish voices. And with each year his vocal art becomes more perfect and his readings broaden and deepen, while he remains what he always has been, the supreme example of what it means to enunciate clearly in song. His German, by the way, is excellent. No wonder they liked him in Germany last season. And they liked him in Carnegie Hall again Sunday evening. Nor did they hesitate to show him so. There was the usual number of encores in which were included some of the old favorites.

Lauri Kennedy, cellist, and Dorothy Kennedy, pianist, were the assisting artists. Edwin Schneider, of course, played the accompaniments. Rarely, indeed, does one hear such artistic unity between two artists as, for a special instance, in the Bach number.

Louise Homer and Louise Homer Stires

Mme. Louise Homer and her daughter, Louise Homer Stires, gave a joint concert at Carnegie Hall on Sunday afternoon. They offered a program of considerable length and variety. Mme. Homer as an artist is too well known throughout the country to speak of in detail and for the last few years she has been introducing her daughter, Mrs. Stires, to her public. The combination has been winning great enthusiasm. There were songs of every description offered, and Mme. Homer contributed several operatic arias and one duet with her daughter from the fourth act of *Le Prophete*. The singers were greeted by a large audience and each group was enthusiastically applauded. Ruth Emerson was the excellent accompanist.

Dora Rose

Dora Rose, lyric soprano, gave a song recital in Aeolian Hall on Sunday evening, singing a program which contained Italian, English, German, French and Russian numbers. Her opening group contained three Italian songs: *Leviote*, *Scarlatti*, *Separazione*, *Sgambati*, and *Danza Danza Fanciulla*, *Durante*. This was followed by an English group: *The Last Hour*, *Kramer*; *Wings of Night*, *Watts*; and two charming songs by *Mana-Zucca* (*Sleep, My Darling*, and *I Love Life*).

The German group contained Schubert's *Frühlingslaube*, *Die Forelle*, and *Geheimes*, *Frühlings Nahen*, *Haile*, and *Brahms' Vergebliches Ständchen*. An encore was then demanded, and Miss Rose sang *Un Bel Di*, from *Madame Butterfly*.

Debussy's *Romance*; *Chanson Triste*, *Duparc*; and *Les Papillons*, by *Fourdrain*, constituted the French group. At the close she sang an aria from *Le Coq d'Or*, *Rimsky-Korsakov*, and *Ecstasy* of *Spring*, *Rachmaninoff*.

Miss Rose has a well trained, lyric soprano voice of good quality. Her work throughout was highly satisfactory and enjoyed by a large audience. She was the recipient of several large floral offerings. Although this was Miss Rose's first New York recital the young singer has frequently been heard in the metropolis at Emilio A. Roxas' (her teacher) artist-students' recitals.

The artistic piano accompaniments rendered by Mrs. Roxas materially aided the singer in the successful rendition of her various numbers.

Society of the Friends of Music

The first concert of the season by The Society of the Friends of Music, was held at The Town Hall on Sunday afternoon. An entire Bach program was offered. The chorus and orchestra were under the direction of Artur Bodanzky and the soloists were Elisabeth Rethberg, Marion Telva, George Meader, and Gustav Schutzendorf, with Lynnwood Farnum, organist, at the console.

The program began with the *Toccata in C* for the organ, by Mr. Farnum. The new instrument at The Town Hall proved to be a splendid one and Mr. Farnum played with the precision and dignity which this number demands. Second was a *Bauren Cantata*, with Elisabeth Rethberg, Gustav Schutzendorf, and chorus. The third number, which was the most interesting, was the *Brandenburg Concerto No. 3*. Mr. Bodanzky achieved some splendid effects with the instruments and was roundly applauded. The program ended with *Actus Tragicus*, with Marion Telva, George Meader, Gustav Schutzendorf and chorus. The Town Hall was filled almost to capacity, proving there are a number of persons in New York City who enjoy two hours of Bach.

Rose Raymond

Rose Raymond, who gave a piano recital at Aeolian Hall on Sunday afternoon, possesses extraordinary technic. She has succeeded, no doubt, as much by native talent as by hard work in placing herself in the virtuoso class. Her speed is most extraordinary, and she combines with it a good deal of force where it is needed—a combination which is most essential to a successful pianistic career. Nor is Miss Ray-

mond lacking in the other elements of piano playing. She displays musical feeling as well as understanding. Her Bach, Gluck and Beethoven were done with fine taste and commendable restraint. The Schumann sonata was given with warmth and charm that made it as interesting as it ever is. But particularly effective was this young lady's playing of the moderns: Godowsky, Liadow, Debussy, Dohnanyi. In these the same technical skill was demonstrated, and with it greater sensitiveness and emotion than seemed possible in the more strictly classical numbers.

Alsen Scores with Philadelphia Philharmonic

Elsa Alsen was the soloist at the opening concert in Philadelphia of the Philharmonic Society of that city on Sunday, October 26, and she scored a very decisive success. In reviewing the concert the Public Ledger said in part: "The



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ELSA ALSEN

as Brunnhilde in *Die Walküre*.

soloist was Elsa Alsen, German dramatic soprano, who sang in succession three of the most famous arias of Wagner—*Einsam in truben Tagen* (Elsa's Dream), from *Lohengrin*; *Dich theure Halle*, from *Tannhäuser*, and the *Liebestod*, from *Tristan und Isolde*. She is a magnificent artist, equally great in concert and opera. Her voice is of most agreeable quality, large range, ample power and of almost perfect evenness in all registers, besides which she sings with intense dramatic expression, although never transcending the legitimate concert limits. The *Liebestod* was especially fine, Mr. Stokowski playing the prelude to the opera first, thus giving the number in its original form. Mme. Alsen scored a decided triumph in all her arias."

Stefi Geyer Arrives

Stefi Geyer, Swiss violinist, has arrived in this country together with Prof. Walter Schulthess, Swiss composer, who will accompany her at the piano.

Her manager, M. H. Hanson, who went to Amsterdam to attend her recital at the Concertgebouw (Willem Mengelberg's own hall) in that city on September 30 and at the Hague and in Rotterdam on subsequent dates, reports that he was even more deeply impressed by her superb art than when he heard her before contracting to bring her to America, in Zurich and at the castle of Prince Max Egon von Fuerstenberg at Donau-Eschingen. Mr. Hanson states that, while it is well known that audiences in Holland are very musical and show their appreciation by attending concert after concert of an artist who has made an impression, they rarely enthuse visibly, which fact is regarded as most unsatisfactory to the artists.

Mr. Hanson, in former years, has witnessed appearances in Holland of Sarasate, and when this Spanish master was called back to the platform seven or eight times at the end of his first recital, Amsterdam gasped at such a demonstration which never before had been witnessed. He also tells of attended recitals by other virtuosos, when the demand for one or two encores constituted the demonstration of thanks given to them by the musically cultured Amsterdam audiences. It was, therefore, highly pleasing to Geyer's impresario that, after each number of the program, she was greeted by demonstrative applause and at the end of the recital she was forced to give no less than three encores.

Recently Mr. Hanson was in receipt of a cable from Ernest Krauss, the Amsterdam manager, telling him that in consequence of her unusual and enormous success, he had engaged Miss Geyer for a series of recitals in Holland for this coming February. Mr. Hanson is deeply impressed with the seriousness of the artist, serious not only in her playing but most unusually so in her whole appearance, her mien, and her attitude towards her audiences. He feels that she will win immediate favor with the American audiences.

Music at the Ambassador

Music occupies an important place in the entertainment of Ambassador guests at Atlantic City, N. J., and among the recent concerts was one given by the Ambassador Artiste Ensemble, under the direction of Harry Loventhal, in connection with the Mendelssohn Glee Club of New York. Dr. Sigmund Spaeth lectured at the Ambassador recently on *Taste in Music*, and at a luncheon of the Women's Foundation Thomas La Rue Hasselton, baritone, was heard in several selections.

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Ethel Hottinger, mezzo-soprano, was born in Chicago and educated in the public schools there. During high school days she decided to study medicine and become a doctor. She went to the University of Illinois, where she pursued the pre-med course and was graduated from that university with degree of B. S. During the following summer Miss Hottinger developed an interest in the business world and took up a course in secretarial work. For three years she acted as private secretary to a nationally prominent business woman and her work led her to travel, eventually to New York, where she quite unexpectedly decided to give up a business career and study singing.

"My decision," says Miss Hottinger, "really was not as unexpected as it may have seemed to my friends and family. All my youth was full of dreams about being a singer. When mother used to think I was practicing my piano lessons she would come into the room and find me picking out songs which I found in the music cabinet. The fact that I always wanted to sing is shown by my vacillating moods in trying to find a career. Both of my earlier attempts gave indication of being successful, but somehow I was never satisfied mentally that I was doing what I wished most. At last the desire to sing firmly asserted itself and I gave up everything else. Now I am perfectly happy and can study and work with a zest which before was unknown to me."

Miss Hottinger began her studies with Mr. Saenger in his Summer Master Course in Chicago a year ago. She came on to New York last fall and continued her work all season, during which time she accomplished promising results. She is a tall, handsome brunette, with a fascinating personality—a person who commands instant attention when she appears, and has a big, vibrant, dramatic mezzo-soprano voice of beautiful quality. She is a fine actress



H. A. Atwell photo

ETHEL HOTTINGER,
Mezzo soprano.

and especially adapted to such roles as Carmen, Amneris, Azucena and Ortrud.

Helen Riddell is a Scotch lassie. She was born in Glasgow, although, coming here at the age of two, she feels herself thoroughly American. As a child she had a beautiful voice and always sang. She cannot remember a time when singing was not the chief object of her life. This was encouraged by her father, who wanted another singer in his family, one of his uncles having been a noted Scotch tenor. She sang in carol choirs as a child and was prominent in all the musical life of her school and college days. She was



John T. Berry photo

HELEN F. RIDDELL,
Soprano.

graduated from the College of Fine Arts at Syracuse University, receiving the degree of Bach. of Music. She spent a year in Scotland when she did considerable singing. Returning to the States, she sang in many concerts and always with much success. Her voice is a beautiful lyric-dramatic soprano. She has a winning personality and is especially adapted to concert, oratorio and song recital work, although Mr. Saenger expects her to sing in opera later on, as her voice and talents are peculiarly suited to such roles as Louise, Manon, Mimi, Butterfly and Micaela.

S. J.

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Cherniavsky Trio in Australia

The Cherniavsky Trio—Leo, Jan and Mischel, violinist, pianist and cellist, respectively, has been touring Australia ever since last May, and up to the first of September had given no less than ninety concerts there.

"It seems absurd," writes one of them, "to think that one can give ninety concerts in Australia, but when one considers that every city will take eight and ten concerts it soon mounts up."

On September 19 the trio sailed for New Zealand, where they were scheduled for thirty concerts in the various cities before sailing for San Francisco, November 25. Their winter plans include concerts through Western Canada in January, and in California the end of that month; Colorado will hear them the first and second weeks of February; they will invade the Middle West for three weeks, and then make a short visit to New York the end of February, before sailing for London. In all probability the trio will make another American tour during the season of 1925-26.

The trio has met with the same marked success in Australia which has attended them elsewhere, a fact that is attested to by the number of concerts which they have been compelled to play there and in New Zealand.

La Motte to Return Soon

Georgette la Motte, the young American pianist, who left these shores two years ago for study and concerts abroad, returns to her native land in December, with still greater triumphs to her credit and a marvelous collection of adjectives by European critics. This seventeen-year-old daughter of an American Indian father is more than fulfilling all the brilliant promises made for her future. Pawhuska, Okla., her home town, is bursting with pride over this charming girl's achievements.

Miss La Motte begins her American tour in the Middle West after the first of the year. A fine list of engagements have been secured for her by the Horner-Witte Concert Bureau of Kansas City. Great enthusiasm is already aroused for this gifted young pianist and there are numbers of dates constantly coming in.

Miss La Motte's route between January 23 and February 27 covers the following cities: Waterloo, Iowa; Norman, Okla.; Chickasha, Okla.; Kansas City, Mo.; Tulsa, Okla.; Bartlesville, Okla.; Pawhuska, Okla.; Georgetown, Tex.; San Marcos, Tex.; San Antonio, Tex.; Galveston, Tex.; Denton, Tex.; Brownwood, Tex., and Springfield, Mo.

Activities of Earle Laros Increasing

The activities of Earle Laros, the pianist, and conductor of the Easton Symphony Orchestra, have reached a point that keeps him engaged practically all of the time. His solo engagements are increasing, and among them are appearances with the Cleveland Orchestra and the Allentown (Pa.) Symphony, when he will play the Rimsky-Korsakoff concerto.

The Easton Symphony Orchestra was scheduled to give its first concert of the season on October 28. Mr. Laros reports that the men have shown a decided interest in their work and are progressing along higher levels. Mr. Laros has been invited to conduct a large band at the centennial pageant given by Lafayette College, and he is busy training the band along the same lines of artistry for which his orchestra is known.

Marie Sundelius to Program Beloved

Marie Sundelius, soprano of the Metropolitan Opera Company, has decided to include Silbert's new song, Beloved, in her repertory of American songs this season.

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- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami Valley Conservatory of Music, Dayton, Ohio, October.
- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
- IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.
- GLADYS MARSHALL GLENN, Box 1188, Amarillo, Tex.
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ACROSS THE COUNTRY

Allentown, Pa., October 17.—Irene Harriet Edwards, well known Welsh contralto, commenced a busy season by a number of local engagements. Particularly interesting was her recital at the First Baptist Church. She has a number of engagements to sing her all Welsh program in the near future.

Warren Acker, director of the musical activities at the high school, has begun rehearsals for the presentation of the opera, *Martha*. Alumnae of the high school will sing the solo parts, supported by the high school chorus and orchestra.

The early fall saw a number of the pupils of Mae D. Miller returning to New York to fulfill theatrical engagements. Adele Schuyler has been re-engaged by the Theater Guild, and several of Mrs. Miller's pupils are singing in light opera and musical comedy.

Nina Scheidt recently accepted the position of alto soloist at Salem Reformed Church.

Earle Laros of Easton has been engaged for one of the symphony orchestra concerts. H. N.

Atlantic City, N. J., October 18.—Musical activities in Atlantic City for the winter will be chiefly centered around the new high school. For the coming year weekly organ recitals will be given on every Sunday afternoon at 3:15, to the end of May. The Thursday series of concerts, under the auspices of the Atlantic City Board of Education, will begin on November 6 and continue on alternate Thursdays to April 2.

An important feature of the season's music will be the Atlantic City Festival Chorus, a new aggregation now forming under the direction of City Organist Arthur Scott Brook. It is to become a permanent organization for the presenting, from time to time, of all the large choral works. Rehearsals are to be held in the auditorium of the new high school every Monday night, beginning October 27, when Mendelssohn's Hymn of Praise will be heard, followed early in the new year by Haydn's Creation. A concert is planned for February by a symphony orchestra of sixty players assembled almost entirely from Atlantic City musicians. In this Mr. Brook will have the assistance of Louis Colmans of this city, a symphonic director of high attainments.

C. O'Brien, tenor from Philadelphia, was the soloist on October 5 at the recital given in the new high school, with Mr. Brook at the organ. Mr. O'Brien's lyric tones have sweetness and quality. He sang with fine taste.

On October 6, the Atlantic City Music Teachers' Association was organized and the following officers elected: Arthur Scott Brook, president; Mary G. Lawrence, first vice-president; Elsa Meyers, second vice-president; Susan Bailey Ireland, recording secretary; Vincent E. Speciale, corresponding secretary; Leonard L. Lewis, treasurer; Adele French Parsons, William S. Schwartz and Louise Colmans, executive committee. The aim of the association is to solve the many teaching problems which exist in every large community, as well as foster intellectual culture and raise the standard of the profession.

Marcel Hansotte, pianist of the Ambassador Artiste Ensemble, has recently returned from a three months' trip abroad.

Dusolina Giannini, who recently returned from Europe where she won laurels, is visiting her parents at Pleasantville. She is accompanied by her teacher, Marcella Sembrich. After a short vacation here Miss Giannini will make an extensive tour of the United States.

On October 7, the Senior Crescendo Club began its winter activities by giving a musicale reception to the board, when a fine balanced program was rendered by the new members of the club. The following participated: Flora Campbell, contralto; Celeste Mogab, whistler; Sara Newell, pianist; and Mary Floyd, soprano. The musicale was under the direction of Dorothy Turner, Mrs. W. E. Hoopes and Ethel Marina.

A club chorus has been inaugurated under the direction of Helen Kennedy. In November the club will celebrate its twentieth anniversary with a banquet at the Hotel Chelsea, at which time a prize will be given the best club song, the words of which must give a résumé of the work done by the club during its existence.

On the morning of October 11, the Junior Crescendo Club held its first meeting of the season at the Hotel Chelsea. An interesting program was presented by Sara Endicott, Dorothy French, Caroline Oppenheimer, Alma Tharp, Evelyn Salsman, Dorothy Pinheiro and Louise de Viti. The club is rehearsing the operetta, *Poor Henry*, under the direction of Mrs. E. C. Chew.

L. Powell Evans, beginning October 19, will be baritone soloist at the Ventnor Community Church. Mr. Evans assisted Arthur S. Brook at the organ recital in the new high school auditorium on October 13, together with the Kiwanis Double Quartet, composed of Carol Hoagland, William MacArthur, Hiram Steelman, Raymond Reed, Scott Long, Charles Tilton, William Uncles and L. Powell Evans, who directed the quartet. Mr. Evans sang *It Is Thou, Verdi*; *Dear Heart*, from *Oberon*, with The Rosary and *In Fairyland* as encores.

Concerts are given every evening in the auditorium of the Victor Talking Machine Company's beautifully appointed showrooms. Large audiences gather to hear the Victor Records with explanatory talks in unusual programs. The acoustics of the Auditorium are practically perfect. On October 16, *An Hour With the Greatest Baritones and Tenors* was enthusiastically received. T. L. Huselton, manager, is to be congratulated upon giving to the public such varied and high class concerts. Mabel Rich, instructor of children's classes in educational work with the Victor Company, expects to open the winter classes in the near future.

The Leeds and Lippencott Company, of Chalfonte-Haddon Hall, are giving interesting musicales and lectures every Saturday evening in the Vernon Room.

A large number of people, on October 11, enjoyed the Travelogue Talk by Dr. Fred E. Marble on *High Lights of a World Cruise*. Dancing followed with music by Geidts Vernon Quintet. E. D. J.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio (See letter on another page.)

Cleveland, Ohio (See letter on another page.)

Long Beach, Cal. (See Music on the Pacific Slope.)

Los Angeles, Cal. (See Music on the Pacific Slope.)

Manchester, N. H., October 15.—A most interesting concert was given by the Lion's Club at the High School Hall on Tuesday evening, October 14. The artists presented were Irma Seydel, violinist; Clifton Wood, baritone; Dorothy Berry Carpenter, reader, and Alfred E. Plumptre, accompanist. Miss Seydel not only gave pleasure in the capacity of violinist, but also in that of composer. In addition to playing numbers by Rimsky-Korsakoff, Sarasate, Kreisler and Wieniawski, Miss Seydel was heard in her own Song Without Words, and Mr. Wood sang her *Oh! Weep for Those* (with violin). D.

Peoria, Ill., October 15.—The Misses Hodnett opened the concert season with two duet recitals, September 26 and 27, at the Shrine Temple, under the auspices of the Mohammed Patrol. The program was a unique one, consisting entirely of duets from the French, German and Italian, ending with three American folk songs.

A string quartet of soloists appeared at the opening meeting of the Women's Club—Anna Kerr Bird, violin; Martha Mackemer Brown, violin; Majella Howland Lacey, viola, and Hazel Munger, cello. They gave three numbers from a Mendelssohn concerto, the Flonzaley arrangement of *Drink to Me Only With Thine Eyes*, and a negro spiritual. At the evening meeting of the club Ruth Dixon, pianist, appeared, playing MacDowell's Concert Etude, and Tchaikovsky's Dance Characteristic.

Portland, Ore. (See Music on the Pacific Slope.)

Rochester, N. Y. (See letter on another page.)

St. Louis, Mo. (See letter on another page.)

Rubinstein Club Resumes Activities

William Rogers Chapman, musical director of the Rubinstein Club, and Mrs. Chapman, president of the club, have returned to New York from Shelburne, N. H., and resumed their residence at the Waldorf-Astoria for the winter.

The first afternoon musicale of the Rubinstein Club will be held on Saturday afternoon, November 8, in the Astor Gallery of the Waldorf. Three evening choral concerts will be given on Tuesday evenings, December 2, January 27 and April 14, with dancing after each concert. Three afternoon musicales will be held on Saturdays, November 8, March 14 and April 25. An evening recital and dance will be given on February 10, and there will be an afternoon recital with reception and tea on January 6. The twenty-second annual White Breakfast will be given on Saturday, May 9. Rehearsals of the Rubinstein Choral are held in the Astor Gallery of the Waldorf on Wednesday mornings.

Emilio A. Roxas Studio Notes

Emilio A. Roxas, New York teacher of singing, reopened his studio on October 1 with an enrollment far in excess of any previous season. Mr. Roxas' old pupils have returned en masse, and in addition he has secured a number of new ones from New York City as well as from various parts of the United States.

On Sunday evening, November 16, Mr. Roxas will give an artist-pupils' recital at his studio, 2231 Broadway, on which occasion the entire program will be devoted to songs by Mana-Zucca, who will be present.

HOW THEY LOOKED THEN—



FREDERICK SOUTHWICK.

Here is Freddie Southwick, from a midwestern village, all in blue velvets and lace collar. He looks quite as happy and at home as when singing to his many audiences of today.

Episcopal High Church Festival Music

On All Souls' Day, November 3, there will be a service of unusual interest at the Church of St. Mary the Virgin, 145 West Forty-sixth street, New York. The Cherubini Requiem Mass in C minor will be sung with chorus, soloists and orchestra. The soloists will be Vera Murray Covert, soprano; Dorothy Whittle, contralto; Wendell Hart, tenor; Edward Bromberg, bass. The regular orchestra of the church will be augmented and portions of the Goldmark and Bach D minor violin concertos will be played, with Elsa Fischer and Isabel Rausch as soloists. George W. Westfield is organist, and Raymond Nold is the musical director.



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GOTHAM GOSSIP

HENRIETTA SPEKE-SEELEY NOTES.

Henrietta Speke-Seeley, of the Metropolitan Opera House Studios, finds the opening of the season very promising. She announces the engagement of two pupils—Elizabeth Wright, as contralto soloist at the Church of St. John the Evangelist, and Alice Weinberg, soprano, also engaged for the same choir.

Mrs. Seeley will also be in New Rochelle this season at 69 Locust Avenue, where she will teach and coach singers. A recital at this studio took place on October 27, the program being given by Mrs. Wright, and by the coloratura singer, Jennie L. Hill. The latter made a pronounced success at the Bankers Convention in Baltimore, her voice carrying with ease and beauty to the most distant parts of the great armory auditorium.

EDYTH MAY CLOVER GIVES TEA.

Edyth May Clover gave a musical tea on Sunday last at her studio, for the members of Knickerbocker Chapter, Daughters of the American Revolution, and a few friends. An enjoyable musical program was rendered by Walter M. Taylor, tenor, in songs by Col. Clarence Wainwright Murphy, with the composer at the piano; Prof. Castillo, violinist, accompanied by Mrs. Castillo; and Miss Clover in Chopin numbers. Mrs. William R. Stewart poured tea, assisted by Mrs. William J. Beam and Mrs. Emily Johnston. Among those present were Mrs. Pleasant Jordan Gantt, regent of Knickerbocker Chapter, D. A. R., and other members. More guests were Mrs. Charles Potter, Mrs. L. L. Jenkins, Mr. John Warren Erb, Prof. Henry Alfred Todd, Harriet Brower, Bertha Firgan, Dr. Samuel Tracy, Eugene de Bulier, Mrs. W. N. O'Neil, Isabelle Swan, Miss Howe, Dr. J. B. Bostick, U. S. N., Clover Roach, Mrs. G. Costigan, Marguerite Gaff, Georgia Penfield, Miss Oliver, and many others.

Recently Miss Clover gave a program of Schumann, Rubinstein and Liszt, which was broadcasted by radio station WJZ, after which she received a letter from the Radio Corporation of America asking her to play again.

LOUISE STALLINGS ENGAGED FOR KEELOGG MUSICALES.

Louise Stallings, American mezzo-soprano, has been engaged for a joint recital with Percy Grainger at the Hotel Bond, Hartford, Conn., January 30. This is the fourth of six Friday Morning Musicales being put on by Robert Kellogg, and which have been most popular and successful, and will be the third appearance in Hartford for Miss Stallings; she appeared previously in recitals at the Hartford Golf Club and at Foot Guard Hall.

COMMUNITY CENTER ORCHESTRA ORGANIZED.

The Community Center Orchestra of Wadleigh High School, under the direction of George J. Wetzel, opened its third season and resumed rehearsals October 16. The orchestra invites all semi-professionals and advanced amateur musicians of both sexes to join. It was organized with the object of promoting musical efficiency, routine, practice and experience in ensemble playing, under a director who has had years of practical experience; only concert and classical music is played.

Applications can be made at the school Tuesday, Thursday and Friday evenings.

NEW SOPRANO FOR CHURCH OF ST. MARY THE VIRGIN.

Vera Murray Covert has been engaged as soprano soloist at the Church of St. Mary the Virgin, New York, of which Raymond Nold is musical director. Her singing of the solo parts of the von Weber mass, and the Mozart Alleluia on her recent appearance at St. Mary's created a veritable sensation. Mrs. Covert has a lyric voice of warmth and intensity, and her attainments range from florid to dramatic. Mrs. Covert is a pupil of Shakespeare and Witherspoon. The former writes: "I consider her one of my most successful pupils." She has been soprano soloist of the First Presbyterian Church, Oak Park, Ill.; the Hawes Unitarian Church, Boston; the Broad Street Presbyterian Church of Philadelphia, and has appeared with musical organizations throughout the Eastern States. Mrs. Covert studied piano with Joseffy, Stojowski and Harold Bauer; such a musical foundation makes her an outstanding figure.

The Kelleys Are Back

Mr. and Mrs. Thomas James Kelley, teachers of artistic singing, have returned from an extensive European sojourn lasting over several months and have resumed their interesting work in Cincinnati, where their services as teachers are always in great demand at the Cincinnati Conservatory of Music, and where their general activity in musical circles and with the symphony orchestra is notable.

Brennan Pupil Heard

Alice Levin, a talented pupil of the New York pianist and teacher, Agnes Brennan, played a radio program from WJZ, October 13. She received many fine comments for her rendering of the Mozart Fantasia in D minor and numbers by Bach, Rachmaninoff, Poldini and Scharwenka, as well as a MacDowell group.

George Halprin Returns to New York

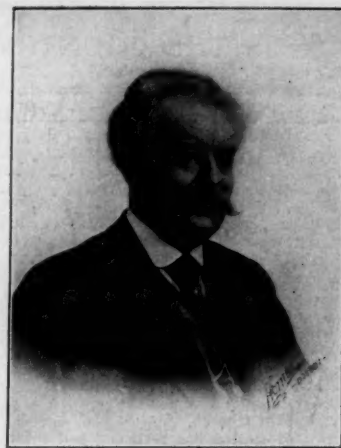
George Halprin, pianist, who has been touring extensively throughout North and South America for the past few seasons, has returned to New York and intends to settle here permanently in order to teach and make concert appearances in this city. Mr. Halprin's studio is at 163 West 85th street.

Fisk Quintet at Town Hall October 31

The Fisk Jubilee Quintet, whose rendering of the quaint Negro folk songs and spirituals has won for them a host of friends wherever they have appeared, will be heard in recital at Town Hall, New York, on Friday evening, October 31.

Sundelius to Sing in Pittsburg, Kan.

Marie Sundelius will appear in all three performances of the Pittsburg, Kan., Music Festival, on April 29, 30 and May 1. The popular metropolitan soprano will sing in



GEORGES LONGY.

celebrated oboist of the Boston Symphony Orchestra, returned recently from his annual sojourn in France on his farm at Montfieres, Abbeville, Somme, where he divided his time between gardening and taking care of the cows, chickens, rabbits, etc., with which the place is well stocked. Mr. Longy, in addition to his duties as a member of the Boston Symphony Orchestra, is also conductor of the MacDowell Club Orchestra and Chorus and is associated with his daughter, Renee Longy Miquelle, in the direction of the Longy School of Music.

performances of Elijah and The Messiah and will take part in a miscellaneous concert program.

Bossi to Play Here

Milan, October 27 (by cable)—Enrico Bossi, the well known Italian organist and composer, has been engaged to visit the United States in December and January for a short special series of concerts. A. B.

Bannerman's New York Program Interesting

Joyce Bannerman will program many interesting numbers at her New York recital on November 1 at Aeolian Hall, among them an English group.

Beatrice Martin to Sing in Boston

Beatrice Martin, soprano, will appear in recital at Jordan Hall, Boston, on Monday afternoon, December 1, under the local management of Wendell H. Luce.

Gerhardt Recital, November 2

Elena Gerhardt will give an all-Schubert program at Aeolian Hall, Sunday evening, November 2. Walter Golde will be at the piano.

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CHICAGO

(Continued from page 37)

Arensky, Tschaiikowsky, Sternberg, Godowsky and Liszt were rendered in Mrs. Aronson's accustomed fine style and finished art, and her listeners were afforded much pleasure therefrom. Mrs. Aronson is a charming pianist who should be heard often in our midst.

MARY WOOD CHASE SCHOOL.

The faculty of the Mary Wood Chase School of Musical Arts entertained their associate, Grace Seiberling, at a dinner on Friday evening, October 17, given in her honor at the Cordon Club. Miss Seiberling has spent the last two years abroad, notably in Paris and London, where she has been very actively engaged collecting new compositions for piano. She has brought many interesting things with her which she will play during the season.

ALMA VOEDISCH ABROAD.

Alma Voedisch, manager, writes from Naples, Italy, where she is enjoying her stay, driving to Baai, Pescatori, and seeing much art in the way of pictures and statuary. Miss Voedisch expects to return to New York in a short time.

AMERICAN CONSERVATORY NOTES

Advanced voice and piano pupils appeared in recital at Kimball Hall, November 1. Alma Mehus, a former graduate of the American Conservatory, who has been doing further pianistic work in Berlin, made a highly successful appearance with The Christiania Philharmonic Orchestra, playing the Tschaiikowsky B flat minor concerto. Violet Tait, soprano, pupil of Karleton Hackett, is now soprano soloist of the First Presbyterian Church of Gary, Ind.

The Public School Music Department has begun its classes with the largest enrollment in the history of the Conservatory. Practically every one of last year's graduates has taken an excellent teaching position for this year.

GORSKY'S PUPILS' ACTIVITIES.

Anastasha Rabinoff, artist-pupil of Belle Gorsky, sang with success at the Unitarian Church in Minneapolis before leaving for Chicago to continue her studies with Mme. Gorsky. She also appeared with the Municipal Orchestra several times in Minneapolis and will give a song recital, Sunday afternoon, November 16, at the Studebaker Theater under the F. Wight Neumann Direction. Miss Rabinoff will sing for the Milton Vehan Charity Workers in Temple Scholem, Tuesday afternoon, October 28.

Sarah Samson, coloratura soprano, another Belle Gorsky pupil who has met with success in concert, appeared as soloist for the Poale Zion organization, October 17, at Humboldt Hall. Another pupil of Mme. Gorsky, George Chovance, lyric tenor, has arrived from Minneapolis, where he was soloist at the Cathedral. He will continue his studies under her direction.

REUTER FOR BI-WEEKLY MASTER CLASS IN INDIANAPOLIS.

Rudolph Reuter, recently returned from pianistic successes in Europe, has been approached by many of his Indiana admirers and induced to go to Indianapolis once every two weeks for a master class in piano playing. His concert appearances there have been many, and he is well known throughout the state. Many of its most brilliant students have at one time or another come under the guidance of Mr. Reuter. He has just returned to Chicago from his first trip west, several concerts taking him to Kansas.

KLIBANSKY WRITES.

From Memphis, Tenn., Sergei Klibansky, New York vocal teacher, who so successfully held his first master class in voice at the Chicago Musical College last summer, and who has been re-engaged by that institution for the next summer master class, writes this office as follows:

"I know it will interest you to hear that I have a very successful class here and was asked to prolong my stay in Memphis. It will be impossible for me to do so as I am anxiously expected in New York, where a large class of pupils is waiting for me. I had only a very short vacation in Europe.

Again thanking you for your kind interest in my work, I am with all good wishes, most sincerely."

SYLVIA TELL IN SEATTLE.

Sylvia Tell, the American premier danseuse, is now in Seattle, where she was presented by the Cornish School in a dance recital at the Masonic Temple. There was a splendid capacity audience, very demonstrative, and she received many lovely bouquets from pupils, Miss Cornish and friends.

MARK OSTER'S PUPILS' ACTIVITIES.

The following notes were received from the Mark Oster studios recently. Rose Dohearty gave a recital at Lawrence Memorial Chapel, Appleton, Wis., October 22, under the auspices of the Wednesday Musical Club of that city, with Elva Smolk Sprague at the piano; FitzHenry Field sang at the Trinity Episcopal Church and First Congregational Church at Ottumwa, Iowa, on October 12; Paul Stogis sang for the Lithuanian Society, October 12; Irene McKee and Rev. Father Krakowski sang for the Northern Hospital Auxiliary at the Great Northern Hotel on October 7; Katherine Boom sang at Memorial Christian Church on Oakwood Boulevard, October 5.

SOLLITT AN OPERATIC IMPRESARIA.

Edna Richolson Sollitt, manager of Joseph Schwarz, and a pianist of renown and one of Chicago's foremost managers, is now a full-fledged operatic impresaria. She has just returned from Columbus, Ohio, where she presented an orchestra of forty from the Chicago Civic Opera, Isaac

Van Grove conductor, with Cyrena Van Gordon, Forrest Lamont and Gladys Swarthout, in three evenings of opera at Memorial Hall, on October 7, 8 and 9. The operas were *Trovatore*, *Boheme* and *Cavalleria-Pagliacci* (double bill).

GREATHOUSE IN DEMAND

Dorothy Greathouse has just started a concert tour through Indiana and Ohio, meeting everywhere with the same success that marked her work last season. In February, she will start on her Eastern tour, appearing in Philadelphia and vicinity; also with Mme. Olga Samaroff in recital.

EDWARD POOLE LAY RETURNS

Edward Poole Lay, baritone, has just returned from a summer vacation spent abroad and is looking forward to a busy season. Recently he gave a concert for the Woman's Club of Hinsdale, Ill., scoring a big success as usual.

GORDON CAMPBELL A BUSY ACCOMPANIST.

At his recital at La Crosse, Wis., Tandy McKenzie, lyric tenor, had the good fortune of having as accompanist Gordon Campbell, who has just returned from Europe.

Mr. Campbell also assisted Clara M. Scheville at the piano at her song recital in the Fine Arts Recital Hall on October 16. Mr. Campbell shared with the singer in the success of the evening.

MUSICAL NEWS ITEMS.

Kathryn Browne's appearances this week include recitals before the Chicago Heights Woman's Club, Fulton, Mo., and at Ada, Okla.

The Muenzer Trio appeared at the opening concerts of the West End Woman's Club, October 3; the Wicker Park Woman's Club, October 7; also in a recital with Thomas Moore, tenor, at Orchestra Hall, October 13. The Muenzer Trio is to appear at the opening of the concert series of the Austin North End Woman's Club, October 28. A heavy booking will keep the trio busy during November.

RENE DEVRIES.

Helen Bock Returning to America

Helen Bock has spent the past few months in Europe, most of the time in Paris, and is now preparing to return to America for her concert engagements. She is booked for a Southern tour, and a number of appearances in the Middle West. Miss Bock is well remembered from her many successful concerts of last season. She is under the exclusive management of Annie Friedberg.

Gigli Gets Ovation in Akron

The following telegram from Earle Poling, Manager, of Akron, O., was received by R. E. Johnston: "Gigli concert created sensation. We are most sure he is the greatest singer who ever appeared in Akron. Audience refused to leave auditorium after final number. Ovation outstanding in all local history."

Berne Conductor Visiting Here

Adolphe Pick, conductor of the Berne (Switzerland) Orchestra and violin pedagogue at the conservatory there, is in New York for a short visit connected with family matters. Mr. Pick is spending some of his time in the

CONCERT ANNOUNCEMENTS

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Monday Evening, December 1

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Sonata in B minor, Op. 58.....Chopin
Etudes Symphoniques.....Schumann

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Raisa Raises More Than \$200,000

Recently the Montefiore Hospital Campaign (Pittsburgh) set out to raise a fund of \$1,500,000, and Mrs. Edgar J. Kaufman, chairman, engaged Rosa Raisa to go there and sing on Tuesday evening, October 21, at the Syria Mosque. Mme. Raisa's success may be gauged by the following telegram, which was received by R. E. Johnston the next day: "Raisa sang like an angel last night and the audience was wild about her. The meeting was a great success. They raised more than two hundred thousand; and Raisa's subscription of one thousand after appeal for funds increased their enthusiasm. Aria from *Butterfly* as encore sold for twenty-seven hundred. Carol Terrenot was the accompanist.

Diaz Sings at Reception to Cardinal Hayes

Rafael Diaz, tenor of the Metropolitan Opera, sang at the reception given for His Eminence Patrick Joseph Cardinal Hayes, D.D., by the Catholic Writers' Guild of America, at the Guild House, New York City, on Wednesday evening, October 15. Mr. Diaz was heard in two groups of numbers.

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Tel. Longacre 8838**Percy Grainger Signs for Australian Tour**

"Before leaving Australia," said Percy Grainger recently, "I signed a contract with J. and N. Tait. These Australian impresarios have been urging me to make an Australian tour for a number of years, covering an extensive tour of Australia and New Zealand to take place in 1926, until which time I am continually booked for America and Europe. The Australian tour of 1926 will not only comprise a long chain of piano recitals and appearances in concerts with orchestra, but will also include concerts in all the chief centers in which I will conduct choruses and orchestras in my own works and in those of other Anglo-Saxon composers. It is my intention to follow, in Australia, the same policy that I have had so much pleasure in pursuing everywhere else—a consistent effort to make the works of British and American composers more widely known.

"Although I did not have any public performances while in Australia, this time, yet I held, in all, six large private gatherings of musicians and friends at which I played and lectured upon modern music in general and English speaking composers in particular, and I found Australian musicians and laymen both responded very readily and warmly to the American and British works I presented to them. While the larger Antipodean public has wholly capitulated to the excellent qualities of American jazz and popular music, I found it still almost completely ignorant of the creation of American modern classical composers, and it was a great delight to be the first to bring the vivid and racy work of such men and women as Carpenter, Guion, Brockway, Fannie Dillon, Dett, Sowerby, etc., to their ears and to note the immediate and electric response they aroused. The larger works presented at these gatherings included Delius' Song of the High Hills and Dance Rhapsody, Cyril Scott's Symphonic Dances, Carpenter's Concertino, and my own The Warriors, English Dance, Green Bushes and Suite in a Nutshell.

First College Girls' Glee Club Contest

Cincinnati, Ohio, October 20.—The first contest among college girls' glee clubs ever held in the United States will be staged in the spring as a result of a conference held in this city upon call of Burnet C. Tuthill, manager of the Cincinnati Conservatory of Music.

Delegates present were: Helen Hartinger, Ohio Wesleyan, Delaware; Elizabeth A. Upp, Western Reserve, Cleveland; Dorothea Bawden, Dennison, Granville; Ola Trump, Miami, Oxford; Mildred Lambert, University of Cincinnati, and Prof. Clarence C. Robinson represented the students of Ohio University, Athens, as did Mr. Tuthill the Cincinnati Conservatory of Music.

Organization was effected under the name of Intercollegiate Girls' Glee Club Association of Ohio. Officers elected were: Miss Lambert, president; Miss Upp, secretary, and Miss Hartinger, treasurer.

It was decided to hold the first contest in Dayton, and March 20 was fixed as the tentative date. Practically all of the leading Ohio colleges have active alumni associates in Dayton which was one of the reasons that that city was selected for the contest.

This organization is to be one of student control, with a faculty advisory committee, and the chairman of this committee is to be a faculty member of the college or university from which the president of the organization is elected. Membership in each club will be limited to twenty-four, in addition to which there will be a director and an accompanist.

Regulations of the contest are: That the set test number be accompanied and in three parts, test numbers to count for score of fifty; that two other numbers be sung by each club, these to be accompanied or unaccompanied—one of these to be light and count for score of thirty, and the other to be a college song and count for score of 20.

Schmitz Re-engagements

Nearly every one is willing to try anything once, through curiosity if nothing else. But a second deliberate choice implies that value has been received, and a demand created for more. In the case of E. Robert Schmitz, the sensation he first caused as the most ultra of modern pianists has been followed by a realization that he stands for something more than the obvious, that he is as informative as his art is seductive and that he interprets old masters in the terms of modern thought. This fact emphasizes the importance of Mr. Schmitz' re-engagements this season for Minneapolis, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. The people in these great centers have had their curiosity appeased, but their appetite has not been satiated for the best that is offered in modern art. All these re-engagements are along the road of his coast to coast tour, which started immediately after his recital at Aeolian Hall on October 22.

Philharmonic Junior Concerts

The concerts for children, to be given this season by the Philharmonic Orchestra under the direction of Ernest Schelling, who will not only lead the players but also lecture at the piano, will be known as the Philharmonic Junior Concerts. These concerts will take place on Saturday mornings and Saturday afternoons, the morning concerts being arranged for children from public and parochial schools and the afternoon series for children from private schools. There will be five concerts in each series, and the programs in the two sets of concerts will be identical.

Among the boxholders for the Saturday afternoon series are: Mrs. George F. Baker, Jr., Mrs. C. N. Bliss, Mrs. Fulton Cutting, Mrs. Joseph P. Grace, Mrs. W. R. Grace, Mrs. E. H. Harriman, Mrs. W. A. Harriman, Mrs. Adrian Iselin, Mrs. Charles E. Mitchell, Mrs. Frank L. Polk, Mrs. John T. Pratt, Mrs. Schuyler Schieffelin, and Mrs. Arthur Woods.

Middleton to Sing at Pittsburg Festival

Arthur Middleton will sing at all three concerts at the Pittsburg, Kan., Music Festival, which will be given this season by Kansas State Teachers' College. The popular baritone will be heard in The Messiah, Elijah and a miscellaneous concert program.

Fritschy Concert Series Begins

The eighteenth season of the Fritschy Concert Series, in Kansas City, Mo., which take place on Tuesday afternoons in the Shubert Theater, began on October 28 with an ap-

pearance of Tito Schipa. Other attractions scheduled are as follows: November 11, Josef Lhevinne; 25, Louise Homer; January 13, Toti Dal Monte; 27, Alfred Spalding; February 10, Detroit Symphony Orchestra, with Ossip Gabrilowitsch, conductor; 24, John Charles Thomas; March 3, Myra Hess, and March 24, Frances Alda.

John Charles Thomas Heavily Booked

John Charles Thomas, American baritone, recently returned after a five months' trip abroad, has signed a contract with the Brunswick Phonograph Company and will devote the month of October to making records. His concert tour will commence in November.

The following concerts have been booked for him during the months of November and December: November 13, Bayonne, N. J. (with Marguerite D'Alvarez); 14, Mt. Vernon, N. Y.; 18, Philadelphia, Pa.; 21, Tulsa, Okla.; 24, Muskogee, Okla.; 25, Oklahoma City, Okla.; 28, Evansville, Ind.; December 1, Indianapolis, Ind.; 2, Jackson, Mich.; 3, Battle Creek, Mich.; 4, Chikakee, Ill.; 5, La Porte, Ind.; 8, Muskegon, Mich.; 7, Chicago, Ill.; 9, Benton Harbor, Mich.; 10, Kokomo, Ind.; 11, Albion, Mich.; 12, Mattoon, Ill.; 16, New York City (Mozart Society); 20, Cleveland, Ohio; 22, Cleveland, Ohio; 30, New York City (Schola Cantorum, Carnegie Hall).

Mary Mount Teaching and Concertizing

Mary Miller Mount, pianist, has begun the season with a large enrollment of pupils at her studio in Philadelphia. She is booked for numerous engagements this season as pianist and accompanist. On October 16 she played for Inga Julieva, soprano, at the Women's Federated Clubs of Pennsylvania.

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THE ART OF SINGING

By W. Warren Shaw

The art of singing in its highest development should be distinguished by Clarity of Speech as well as by freedom and beauty of tone.

Correct and fully developed tone production should not in any way interfere with straightforward expression, however emphatic or however subdued.

The sustaining of pitch should be the only real difference between song and speech.

Talking in tune is the first step towards overcoming the evil of artificial singing, so often confused with artistic singing. Truly artistic singing demands absolute sincerity as well as directness and spontaneity of expression. Only from the correct understanding of the true relation of speech to song can we fully appreciate the real meaning of tonal poise combined with freedom of speech. The absence of such understanding and consequent failure to accept the truth is no doubt very largely accountable for the seeming impossibility of standardizing production today.

Regarding the things which are true and the things which are not true, it is well to remember that of truth there are no varying degrees; but of untruth, there may be an infinite number of degrees.

One straight line is not straighter than another, but a crooked line may contain all kinds of crooks.

The cardinal principle in the development of the singing voice should be: No interference of tone with expression and no interference of expression with tone.

When it becomes generally known that it is entirely possible to practically apply and to carry out this principle with the very best of results, we shall experience a radical readjustment of prevailing vocal methods; standardization will be made possible and the vocal millennium will be at hand.

[Mr. Shaw is well known as a successful vocal teacher, author of *The Lost Vocal Art* and a member of the American Academy of Teachers of Singing. His new book, *Humpty Dumpty*, will contain two essays on the voice and how to use it which will do much to clarify the vocal situation today with reference to standardize the vocal profession.—The Editor.]

Florence Parker in The Grab Bag

Florence Parker, daughter of Frank Parker, head of the vocal department of the Utica Conservatory, Utica, N. Y., is experiencing the joys of dancing in a New York production, for she is with Ed Wynn and his new revue, *The Grab Bag*, now at the Globe Theater. Miss Parker, who is eighteen years old, began her study when she was fourteen with Pavley and Oukrainsky, then the ballet masters of the Chicago Opera Company, with the determination that she would "make" the opera ballet when she was sixteen (the earliest age at which the opera company engages ballet dancers). Two years of hard work won her the promise of this engagement, but when the time came Adolph Bolm was secured for the Chicago Opera instead of Pavley and Oukrainsky. However, upon seeing Florence dance he engaged her. She became a pupil of Bolm and also did some work with Constantin Kobleff. At the end of the opera season she appeared with the Russian Opera Company for

four weeks, following which there was a short engagement with Sylvia Tell and her ballet, then sixteen weeks at White City, Chicago, as solo dancer there. This led to a vaudeville engagement. Last Christmas Eve she began a season with the Marigold Revue in Chicago which ran there for three months, then went to Detroit until June 1, closing at Newark, N. J., the end of June. The young dancer then came to New York to try out with the thousands of others for a



Photo by Gainsboro

FLORENCE PARKER,

now appearing with Ed Wynn in *The Grab Bag* at the Globe Theater.

place in a New York production, with the usual excitement of sitting hours in managers' offices, etc. However, she was fortunate in being given an engagement by Ed Wynn, the inimitable comedian. His new show, which he calls *The Grab Bag*, opened in Atlantic City on Labor Day and after a successful week there was in Philadelphia four weeks, and then came to Broadway, October 6.

Madge Daniel Sings The Cry of the Woman

Madge Daniel has just returned from a tour in the West where she sang Mana-Zucca's popular song, *The Cry of the Woman*, on every program. She had to repeat it continually, and writes that many return engagements were the result brought about through the singing of this song.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

WHO GIVES DEGREES?

"Can you tell me what society or academy grants the degree of Doctor of Music in France, Italy, Germany, Austria?"

The information obtained as to the giving of the degree of Doctor of Music in Europe is not very complete, as there is no record of what France, Italy and Austria do. All the big German universities are said to give degrees of music, but conservatories are not supposed to do so. Presumably the royal conservatories of Italy do, as they are the principal music teaching institutions in that country. There are four of them, if memory serves right, respectively at Rome (St. Cecilia), Naples, Bologna and Milan. There are at least ten colleges and universities in England that give degrees, including the Royal College and the Royal Academy. Trinity College is an institution that does not demand resident study for a degree. A candidate studies by himself, wherever he may reside. The college sends out traveling examiners who go through all the British possessions, and if the candidate is able to pass the prescribed examination he will receive a degree for which he pays a certain examination and matriculation fee.

ABOUT THE HARP

"I am interested in the harp. Can you tell me why it is not popular? Where can I obtain first class instruction books on this instrument? Is it hard to master?"

Probably the principal reasons for the comparative lack of popularity of the harp are three. First, the fact that there are many instruments which can be mastered with less difficulty; second, the cost of the instrument itself; and, third, the fact that it has always been looked upon more as an instrument exclusively for accompaniment or use in an instrumental ensemble than as a solo instrument. Its lack of resonance and sonority, even in the hands of its great masters, as compared to the much more easily mastered piano (practically a harp in a box, laid on its side and beaten instead of plucked) doubtless also accounts for its lack of popularity. Recently there has been somewhat of a revival of interest in the harp. You can obtain instruction books from any of the large music publishing firms.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

At the present time there is a certain stability in the new presentations which fact indicates just about what the theater-going public will have until after the Christmas holidays. There are four or five musical comedies that are unquestioned successes, and certain plays, about eight in number, which are destined for a long run. The near future will bring Billie Burke in a new play at the Times Square Theater, and Charles Dillingham is presenting Marilyn Miller in the musical version of Peter Pan; it opened out of town last week. Ethel Barrymore is also due to come to town this week. Of course, there is the usual crop of failures and this season seems to have had an exceptionally large lot, judging by the reported huge sums of money invested in these failures. There are at least a dozen plays which are on the ragged edge, and it probably will be only a matter of a short time when they, too, will fall by the wayside. While these productions are financial losses, as far as the spoken drama is concerned, many of them will make good material for the motion picture theatres; revamped and otherwise adapted to the screen they oftentimes compensate the author for a Broadway failure.

THE RIVOLI.

Captain Blood, the picturization of Sabatini's story, was the feature at the Rivoli last week, and owing to its length the surrounding numbers were considerably curtailed. The De Forest Phonofilm showed Governor Smith and Theodore Roosevelt, each presenting, in a few moments, their campaign policy. The more one sees and hears the De Forest Phonofilms, the more impressed one becomes with the great possibilities of the invention, the almost unlimited scope and the great use to which it can be put to both in the musical and commercial world.

The prologue to Captain Blood was an effective scene. A ship at sea, with the crew drinking and singing. Fred Patton, the well known baritone, was the soloist, assisted by the Rivoli ensemble. The principal selection was the sailors' chorus from Othello. The number was roundly applauded, as it justly deserved to be.

Captain Blood ran for some weeks at the Astor Theater, so it hardly seems necessary to go into a detailed account of its good points. J. Warren Kerrigan made a rather romantic figure as Captain Blood, but his support would not enlist any great enthusiasm, particularly with those who have read a great deal of the adventurous and romantic period in which the Sabatini story is laid. A character of the Spanish grandee Don Diego was the most perfect burlesque seen in a long time. Not having ever been acquainted with the sixteenth century Spanish gentleman, one cannot be absolutely sure of their conception of what a Spanish grandee should be, but it takes no great amount of brains to feel the falseness of this characterization.

As for the photography, the continuity and the captions, the picture is excellent. The story has been followed faithfully and truly, and the final battle at Port Royal was splendidly executed. And for these great moments Captain Blood will be in the list of good pictures for the year.

THE CAPITOL.

The program at the Capitol remained the same as last week owing to the great success of Buster Keaton's new picture, The Navigator. While listening to the beautiful music of Offenbach's Orpheus as played by the Capitol orchestra under the direction of Conductor Mendoza, the thought came to the writer that it was a pity Morris Gest had not carried out his intentions of last spring to produce this colorful opera. A word of praise must go to Concertmaster Ormandy. His playing of the cadenza brought forth spontaneous applause in the middle of the composition and continued quite a few minutes after the orchestra resumed. This undoubtedly has been true at all performances, but it was most noticeable on last Thursday evening. The ballet, while not particularly original, was effective, and Gambarelli appeared to be unusually happy, for she danced charmingly.

THE RIALTO.

The second and fourth movements from Tchaikowsky's fourth symphony were given an excellent reading by the Rialto orchestra last week, with Hugo Riesenfeld and Willy Stahl conducting at alternate performances. This was followed by Riesenfeld's Classical Jazz, the selection being Brahms' Limehouse Blues. Lanterns and orange, green, blue and purple lights, together with the "peppy" playing of the orchestra, all added to the effectiveness of the number. The musical program also contained Sanderson's Friend of Mine, sung by Theodore Webb, the possessor of a resonant baritone voice. Thoroughly enjoyed was the rendition of Dance Grotesque by Lorelei, Zena and Margarite.

The feature picture was an adaptation of Zane Grey's The Border Legion. This is good entertainment for those who like the "Western" type of picture. The direction is good and the players do their work capably, especially Rockliffe Fellowes in the role of Kells. The De Forest Phonofilm presented Eddie Cantor in some new songs and stories. What was heard of his work was excellent, but these films have not yet been so far perfected that one can watch them and hear the talking and singing without somewhat of a strain. The program was concluded with a Universal Comedy, The Girl Hater.

BONCI OFFERED TO VAUDEVILLE.

It is reported that the Italian tenor, Alessandro Bonci, who, after an absence of several years from this country, is being offered to the Keith vaudeville. As yet nothing has been decided, as it is said that his managers are asking considerable money.

CONVENTION OF AMERICAN VIOLIN MAKERS.

The first convention of American violin makers was held at the Astor Hotel on October 18-19. Hugo Riesenfeld loaned his Rialto String Quartet to take part at the convention, using rare instruments of the collection of the Rudolph Wurlitzer Company of New York. This quartet played two weeks ago at the Rialto and made a very favorable impression, not only by their ensemble, but also the exceptional quality of the fine old instruments used. The quartet is made up of Willy Stahl, associate conductor of the Rialto Orchestra, who is the first violinist; Gaston Dubois, first cellist; Herman Salesski, concertmaster of the Rialto Orchestra, who is the second violinist, and William Estes, viola player. The violins used were a Guarnerius,

two Stradivari and a Goffriller. The cellos used were three Stradivari-Bergonzis, a Francesco Goffriller and a Carlo Giuseppe Testore. The second violins were two Guarnerius and a Stradivarius, and the violas were Vuillaumes, Hornsteiners, Gabriellis and Krells. Thousands and thousands of dollars are represented in this fine collection.

LEGITIMATE, VAUDEVILLE AND MOVIE HOUSES TO OBSERVE SOUSA WEEK.

Sousa Week, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the largest chains of theaters in America. E. F. Albee sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theaters during the week out of compliment to Lieut. Com. John Philip Sousa, who celebrates his seventieth birthday on November 6. Similar action has been taken by A. L. Erlanger for his legitimate theaters throughout the country, and for all motion picture houses under the direction of the Famous Players. Mark A. Luoscher, of the New York Hippodrome, also directed that Sousa's New York Hippodrome March be played at every performance in that big playhouse during the week.

A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from November 2 to November 8. These cities are Chicago, Bloomington and Springfield, Ill.; St. Louis; Decatur and Urbana, Ill., and Madison and Milwaukee, Wis.

The "March King," who is now on his thirty-second annual tour, will conclude his season in Greater New York on Sunday, November 16, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening performance at the Manhattan Opera House.

NOTES OF THE THEATER.

Martha Wilchinski, special press representative of the Capitol Theater, has had one of her new songs accepted by Waterson, Berlin and Snyder for publication. Jeannette Tourneur is the composer. Ever since Miss Wilchinski came to the Capitol four years ago, she has been recognized as a young woman of considerable ability, and on many occasions Mr. Rothafel has used her selections, with music by William Axt, for some of his special presentations. No doubt the new song, No Other One But You, will meet with immediate success.

Dorothy Vernon of Haddon Hall, with Mary Pickford as the star, is the picture at the Capitol this week.

The first of a series of organ recitals was given on October 21 at the Capitol Theater at 11:30 in the morning, by Dr. Mauro-Cottone, chief organist of the theater. These recitals, as was stated some time ago, are to be given twice a week and broadcasted over WEAF.

Suzanne Clough, for two years one of the principal singers at the Riesenfeld theaters, has returned from Europe, where she spent six months studying with Mme. Schoen-Rene. Miss Clough will be presented by her teacher in recital the end of November at Aeolian Hall.

HUGO RIESENFELD OFFERS MEDAL.

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion, will present a gold medal to the producer of the best short subject, three reels or less, shown during the current season. The season will extend from September 1 of this year to August 31, 1925. Mr. Riesenfeld states that he is anxious to develop competition among producers of short subjects and he thinks this will result in being beneficial to the general industry. So it would seem that all persons who have a clever idea for a short subject had better submit it to their local producer and help this movement along.

MME. GADSKI AT THE HIPPODROME.

Mme. Johanna Gadske is at the Hippodrome this week, making her debut locally in vaudeville. Her tour began September 22 in Chicago and included Detroit, Cleveland, Pittsburgh, Washington and New York. While Mme. Gadske is singing at the Hippodrome her programs will be in the nature of request recitals, her admirers writing to the Hippodrome just what they prefer her to sing. This ought to be of considerable interest in view of the fact that Mme. Gadske was long known here as one of the leading concert artists.

Elisabeth Kuypers Launches Her Orchestra

The first appearance of the American Women's Symphony Orchestra, founded and conducted by Elisabeth Kuypers, was made at the sixty-fifth convention of the New York City Federation of Women's Clubs, held recently in the grand ballroom of the Hotel Astor.

Mme. Kuypers was presented by the president of the Federation, Mrs. Thomas Slack, who introduced her as the great European composer and conductor who has successfully founded and conducted orchestras in Holland, Germany and England. Lady Aberdeen, president of the International Council of Women, was president of Mme. Kuypers' orchestra in London.

Mme. Kuypers, in her address of thanks to the president, said that the American Woman's Symphony Orchestra was still a child, and that she hoped the child would become a beautiful woman of which America would be very proud. But it must be fed and dressed, like its big brothers—the New York Symphony, the Philharmonic and other orchestras.

She stated further that if America wanted this orchestra she should let it live—not die out, because it was only a girl! The orchestra, which consists of splendid New York women artists, played under the energetic leadership of Mme. Kuypers, who is a born conductor, Die Kleine Nacht Musik, by Mozart, and a new waltz, Dreams on the Hudson, composed by Mme. Kuypers especially for the occasion, and dedicated to the womanhood of America. The orchestration of this piece brought out the women brass and woodwind players, with a very fine flute, oboe and trumpet.

These selections were enthusiastically greeted by an audience of several thousand people. The chairman of music, Baroness von Klenner, suggested that Dreams on the Hudson, which is a real American composition because it was actually written in Mme. Kuypers' studio overlooking the Hudson, should be on the program in every woman's club in the country this season.

Gustave L. Becker's Classes Begin

Gustave L. Becker, long known as instructor of piano and composition, has resumed teaching, and calls special attention to his classes in theory, harmony and composition.

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These he conducts on entirely individual lines, which, as developed by him, comprise the writing of a melody, then a second voice, followed by a third and, finally, a fourth; this creates interest from the beginning, and stimulates budding composers. It is really done along classical lines, inasmuch as ancient composers proceeded thus. Pupils improve at the piano, analyzing phrases, and going into melodic and harmonic details in an altogether novel way under the Becker application of ideas; it all creates interest from the very first phrase, enables pianists to become first-rate sight-readers, and develops their musicianship.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

San Carlo Opera, September 22, Pietro de Biasi in Rigoletto

Post World
Notable also was the volume and power of the basso, Pietro de Biasi, who was a very interesting and murderous Sparafucile. [performance] of Sparafucile by Pietro de Biasi.

San Carlo Opera, September 24, Manuel Salazar in La Tosca

American World
The role of the painter hero was admirably taken by Manuel Salazar. Mr. Salazar, as Mario, was perhaps the worst offender.

Beatrice Mack, Soprano, October 14

Times Mail
The songs of the earlier part of the concert revealed the lovely quality of the voice, the presence of real breath control. . . . Deficiency in breath support was responsible for a more than occasional acidity in Miss Mack's tones.

Raul Paniagua, Pianist, October 15

World Mail
Technic he has in abundance. At times the music he chose to play demanded more of his technique than it had to give.

Times Herald
He then proceeded . . . to interpret a program which demanded and received a high degree of execution and interpretation. With his technical finish, the pianist's playing seemed not particularly expressive or varied, marked by evenness rather than emotional heights or depths.

Vladimir de Pachmann, Pianist, October 17

Times Herald
It is easy to remark upon the scrambling of the finale of the Bach Italian concerto and the jokes that went with it, but there are very few who can play with a finer sense of line and of its incomparable cool beauty the ornaments and florid of the slow movement of the same work. Mr. de Pachmann's performance of the concerto was trivial in conception, often blurred and awkward in exposition. The noble and tender rhapsodizing of the slow movement was robbed of its mysterious intimacy, was strangely minimized and flat.

Marguerite Schuiling's Dates

Marguerite Schuiling, dramatic mezzo soprano, sang with success last month in Detroit in a performance of Hiawatha. On September 11 she appeared at the Arcadia, in the same city. Two dates filled so far this month were Marion, O., in a recital with Harold Bauer, and at Wellsville, N. Y. Miss Schuiling will sing in the middle west and Canada during November and December. After the New Year her routing will take her South. Miss Schuiling is an artist-pupil of Anne Stevenson.

Mischa-Leon a Tenor

By an error it was stated in last week's issue of the MUSICAL COURIER that Mischa-Leon was a baritone. As everybody knows, Mischa-Leon is a tenor, and one of the best.

RECREATION CONGRESS LAUNCHES CAMPAIGN FOR MUNICIPAL AID TO MUSIC

Practical steps toward a nation-wide campaign for securing more governmental aid to music in this country were taken at the eleventh Recreation Congress in Atlantic City on October 17, 1922. That body adopted a resolution requesting the Playground and Recreation Association of America to appoint a committee to co-operate with the effort now being made to bring about more municipal appropriation of funds for music. This action followed an address before the music section by Kenneth S. Clark, of the National Bureau for the Advancement of Music, in which he gave facts concerning the bureau's investigation of present municipal music in America.

Mr. Clark's figures were given out during a round-table discussion on municipal music. They represent the results of the bureau's survey up to October 14. The actual sum expended yearly by the 310 cities is \$1,778,579.94, making an average appropriation for one city of \$5,737.36. While that seemed a rather generous expenditure for the individual city, it was pointed out that it represented the more progressive cities covered by the investigation. Of the municipalities which replied to the bureau's questionnaire there are 283 which make no appropriation for municipal music.

Tabulated as to states, the figures placed California in the lead with an appropriation of \$244,245.04 made by six-

teen cities. Next follows Ohio with eleven cities appropriating a total of \$142,159.50. The lowest ranking in the replies to the given date is that of South Carolina with one city appropriating \$150.

It was announced that these figures and details as to how the money was spent in each city would be set forth in full in a book to be issued by the bureau, entitled *Municipal Aid to Music in America*. In order to obtain its facts the bureau sent a questionnaire to the various mayors asking them what their respective city governments were doing with regard to municipal bands, open-air concerts for the public, a municipal orchestra, civic auditoriums, municipal organ recitals, music in the public schools and a municipal music commission or league. Copies of the volume containing the complete summary of the investigation will be placed in the hands of the various city executives and others interested, in order that they may check up what their own city is doing as compared with other cities of similar size, particularly in their own section. It is expected that with this picture of the entire field of municipal music in America, the element of local pride, as well as the known influence of music in building citizenship, will impel the different cities to do even more for music municipally than they are now doing.

MUSICAL COURIER READERS

Who Taught Rosa Ponselle?

To The Musical Courier:

I notice that Romano Romani, in an advertisement in your issue of October 16, makes the statement that he is the "only teacher of Rosa Ponselle from seven months prior to her Metropolitan Opera debut up to the present time." I wish to brand this statement unequivocally as being false and untrue. My principal witness to repudiate this statement—made, doubtless, for the purpose of attracting pupils, and not alone an injustice to me but also to students of voice who might be misled by it—is Rosa Ponselle herself, who, at all times, has been truthful in expressing her gratitude to me by giving me the credit of being her teacher.

Aside from this I have numerous documents to prove the facts, including letters, an autographed photograph and a loving cup presented to me by her. The photograph presented to me in 1917, bears the following inscription: "Al mio caro maestro, William Thorne, con stima e riconoscenza, offre la sua divota Allieva, Rosa Ponzillo." (To my dear master, William Thorne, with esteem and gratitude, from his devoted pupil.) It will be noticed that this is signed with Miss Ponselle's family name, before she had adopted its present variation for professional purposes. The inscription on the loving cup is as follows: "To Mr. William Thorne, a token of my profound gratitude for all he has done to develop my art and realize my ambition. Rosa Ponselle. January 1, 1919, New York." The date—New Years, 1919—is interesting since it is nearly a year and a half after the time Romani claims to have become her only teacher.

It was I who discovered the possibilities of Miss Ponselle's voice at a time when she had no thought of preparing for serious work. It was in my studios that she began and prosecuted her studies for opera. It was I who negotiated her contract with the Metropolitan Opera Company. It was I who arranged her contract with the Columbia Graphophone Company. In fact, Mr. Romani, who was then conductor for the Columbia Graphophone Company, made Miss Ponselle's acquaintance through me only at the time when the latter contract was being arranged.

Miss Ponselle continued to study voice under my direction up to the very time she made her debut with the Metropolitan Opera Company—and after. It is true that she coached some operatic roles with Mr. Romani during the months preceding her debut, but this was done under my direction

in my studio, under my roof, and Mr. Romani at the time was an operatic coach in my employ, and paid by me. He made no pretensions then to being a teacher of voice, but was simply an operatic coach, and coached many other of my pupils at the same time.

As far as I am concerned, Mr. Romani is welcome to any credit he wishes to claim. I do not have to depend on the reputation of any one pupil to establish my standing as a teacher. It seems, after seven years, a bit late to present such a claim, particularly when it is made only for the purpose of self-exploitation. The facts in the case are as I have stated, and admit of absolutely no dispute.

(Signed) WILLIAM THORNE.

Washington Heights Musical Club Begins Season

On the evening of October 21 the Washington Heights Musical Club resumed activities at a well attended meeting at the club rooms at 200 West 57th Street. An interesting program was rendered by club members. Robert Lowrey gave a fine reading of the unfamiliar organ concerto in D minor by William Friedmann Bach, arranged for piano by Stradal. Lawrence Goldman and Ruth Barrett played effectively a Beethoven sonata for violin and piano. Hermine Vidal offered a group of songs. Miss Cathcart, founder and president of the club, played a number of piano compositions with skill and charm, and Alice Ives Jones, assisted by Evalyn Crawford, rendered violin music.

The evening was one of enjoyment and good fellowship, and carried out the club's intentions faithfully. These intentions are to give musicians, professionals as well as amateurs, opportunity to get acquainted, to play for each other in such private meetings, just for themselves and their friends, and to make music not so much a thing of artist and audience, as it has unfortunately become, but a getting-together in emotional association with the common interest of beauty. The idea is maintained by the rule of the club that every member must be a performer or a composer, must actually do something for the common weal. It is the best idea there is in music today, and if the cities of America get back of the Cathcart idea and push it we will soon have a musical nation of which to be proud.

D'Alvarez to Arrive November 6

Marguerite D'Alvarez gave a recital in Paris on October 14. She had great success and the house was completely sold out. Mme. D'Alvarez is sailing for this country on the Mauretania on November 1 and will arrive here on the sixth. Her first concert will be given on November 13 at Bayonne, N. J., in joint recital with John Charles Thomas.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, OCTOBER 30

Philharmonic Orchestra, evening.....Carnegie Hall
Renée Thornton, song recital, afternoon.....Aeolian Hall
Eva Gauthier, song recital, evening.....Aeolian Hall
Pavlowa, afternoon and evening.....Manhattan Opera House

FRIDAY, OCTOBER 31

Philharmonic Orchestra, afternoon.....Carnegie Hall
New York Symphony Orchestra, evening.....Carnegie Hall
La Forge-Berumen Noonday Musicale.....Aeolian Hall
Florence Mulford, song recital, afternoon.....Aeolian Hall
Mischa-Leon, song recital, evening.....Aeolian Hall
Fisk Jubilee Singers, evening.....Town Hall
Pavlowa, evening.....Manhattan Opera House

SATURDAY, NOVEMBER 1

Thamar Karsavina, dance recital, afternoon.....Carnegie Hall
Joyce Bannerman, song recital, afternoon.....Aeolian Hall
Hyman Rovinsky, piano recital, evening.....Aeolian Hall
Chaim Kotlyansky, song recital, evening.....Town Hall
Pavlowa, afternoon and evening.....Manhattan Opera House

SUNDAY, NOVEMBER 2

Albert Spalding, violin recital, afternoon.....Carnegie Hall
Josef Lhevinne, piano recital, evening.....Carnegie Hall
New York Symphony Orchestra, afternoon.....Aeolian Hall
Elena Gerhardt, song recital, evening.....Aeolian Hall
Jascha Fishberg, violin recital, afternoon.....Town Hall

MONDAY, NOVEMBER 3

Clara Haskil, piano recital, afternoon.....Aeolian Hall
Clara Clemens, song recital, afternoon.....Town Hall
Lynnwood Farnam, organ recital, evening.....Town Hall
Pavlowa, evening.....Manhattan Opera House

TUESDAY, NOVEMBER 4

Balokovic, violin recital, afternoon.....Carnegie Hall
Philadelphia Orchestra, evening.....Carnegie Hall
Pavlowa, evening.....Manhattan Opera House

WEDNESDAY, NOVEMBER 5

State Symphony Orchestra, evening.....Carnegie Hall
Jean Knowlton, song recital, afternoon.....Aeolian Hall
Lamond, piano recital, evening.....Aeolian Hall
Amy Evans, song recital, evening.....Town Hall
Pavlowa, evening.....Manhattan Opera House

THURSDAY, NOVEMBER 6

Philharmonic Orchestra, evening.....Carnegie Hall
Alexandre de Brulles, violin recital, evening.....Aeolian Hall
Virgil Holmes, song recital, evening.....Town Hall
Pavlowa, afternoon and evening.....Manhattan Opera House

FRIDAY, NOVEMBER 7

Philharmonic Orchestra, afternoon.....Carnegie Hall
New York Symphony Orchestra, evening.....Carnegie Hall
Frances Nash, piano recital, afternoon.....Aeolian Hall
Sascha Jacobsen, violin recital, evening.....Aeolian Hall
Gilbert Ross, violin recital, evening.....Town Hall
Morning Musicale.....Biltmore
Pavlowa, evening.....Manhattan Opera House

SATURDAY, NOVEMBER 8

Symphony Concert for Young People, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Washington Heights Musical Club, evening.....Aeolian Hall
Pavlowa, afternoon and evening.....Manhattan Opera House

SUNDAY, NOVEMBER 9

Reinald Werrenrath, song recital, afternoon.....Carnegie Hall
John McCormack, song recital, evening.....Carnegie Hall
New York Symphony Orchestra, afternoon.....Aeolian Hall
Elena Barberi, piano recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Philharmonic Orchestra, afternoon.....Metropolitan Opera House

MONDAY, NOVEMBER 10

Robert Naegle, piano recital, afternoon.....Aeolian Hall
Landowska, piano and harpsichord recital, evening.....Aeolian Hall
Virginia Carrington Thomas, organ recital, afternoon.....Town Hall

TUESDAY, NOVEMBER 11

State Symphony Orchestra, afternoon.....Carnegie Hall
Olga Samaroff, piano recital, afternoon.....Aeolian Hall
Flonzalet Quartet, evening.....Aeolian Hall
Clara Clemens, song recital, afternoon.....Town Hall
Grace Leslie, song recital, evening.....Town Hall

WEDNESDAY, NOVEMBER 12

Philharmonic Orchestra, evening.....Carnegie Hall
Harriet Eells, song recital, afternoon.....Aeolian Hall
Nadia Reisenberg, piano recital, evening.....Aeolian Hall
Harry Anik, piano recital, evening.....Town Hall

Hadley to Conduct in Boston

On November 23 Henry Hadley will be the guest conductor with the People's Symphony Orchestra in Boston.

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BIRMINGHAM MUSIC STUDY CLUB BEGINS ACTIVITIES

Choral Art Club Outlines Work—Notes

Birmingham, Ala., October 11—Activities of the Birmingham Music Study Club were formally launched for the season with the annual luncheon held at the Southern Club on October 9. The luncheon was a brilliant affair socially and brought together a number of new musicians, recently located in Birmingham. Among these were Carl Herring, Viennese pianist, formerly of the faculty of the Cincinnati Conservatory; Fred Stark, conductor of the orchestra at the Temple Theater, and formerly of Richmond, Va.; Jane Stuart Merz, contralto, formerly of Chicago; Harry Schmidt, violinist, and Walter Grossman, cellist, both recently arrived from Europe, and Mrs. Roscoe Chamblée of the Opera Comique, Paris. Mrs. Charles V. Saunders read President Coolidge's article on Appreciation of Music. Mrs. Chamblée, accompanied by Edna Gockel Gussen, sang several arias from the operas. Every indication points to a successful season for the Music Study Club, both as to its artist course and its policy of expansion, working toward the further development of musical life in Birmingham. Mrs. E. G. Chandler is the efficient president.

THE CHORAL ART CLUB

The Choral Art Club reorganized for the winter on last

Tuesday evening and outlined an attractive program of work. Last year this club established an enviable reputation for a capella singing and this year its plans include large works. The first of these, on which practice has already begun, is the Choral Drama, Bethlehem, by Rutland Broughton, the English composer. Carleton P. Smith is president of the club; Ferdinand Dunkley, director, and W. Lawrence Meteyard, assistant director.

NOTES

The mixed chorus of the Birmingham Music Study Club, Edna Gockel Gussen, director, began rehearsals on Monday evening. They will present a Christmas oratorio and a spring program later.

The Birmingham Music Teachers' Association met at the Molton Hotel on Wednesday and listened to the first of a series of lectures on Psychology by Dr. Roy E. Hoke of Birmingham-Southern College. Abigail Crawford presided and introduced W. Lawrence Meteyard, recently of London, who made a plea for the better equipment of the music teacher.

The Junior Music Study Club met with the chairman, Mrs. J. W. Luke, and adopted a study course that will have for its subject, Nationalism in Music. This club will hold memory contests during the season and present a Young Artists' Course. Two of the young artists already engaged to appear before them in concert are Carl Young, of Toledo, Ohio, pupil of Ernest Hutcheson, Arthur Friedheim and Marguerite Melville-Lisniewska; and Fay Ferguson, an honor graduate of the Cincinnati Conservatory of Music. Officers of the junior club are Elizabeth Stone, president; Joyce Lyon, first vice-president; Ellen Barnet, second vice-president; Everlee Summers, secretary, and Iva Pearl Ray, treasurer.

Rhys Morgan's Dates

Since his last song recital at Carnegie Hall, Rhys Morgan, the Welsh tenor, has sung an average of four concerts each week, and he will maintain this average for the rest of the season, concluding his season's engagement with a return to Carnegie Hall in the early spring. During the present week he is to sing at Findlay College, at the High School Auditorium, Dunkirk, at the Faurot Opera House, Lima, Ohio, and for the Woman's Welsh Club at Nanticoke, Pa. He also is to be the guest artist for the Woman's Welsh Club at New Philadelphia, and following this will prepare a special Welsh program for a series of all-Welsh recitals, which will not interfere with his regular concert engagements.

The demand for his services has been such that Roger de Bruyn and Dr. J. O. Howells, his managers, are planning now to organize a special concert company for next season. This will consist of a violinist, soprano, and pianist, as assisting artist, and will enable Mr. Morgan to fill many engagements which he now feels would be too severe a tax upon his strength.

Landowska in Subscription Series

Wanda Landowska, exponent of early music for the harpsichord and piano, will give a series of three subscription concerts in Aeolian Hall, New York, this season. In this cycle of concerts, Mme. Landowska will devote herself to music of the seventeenth and eighteenth centuries, and will play both harpsichord and piano at each recital. In

the third of the subscription concerts, Mme. Landowska will have the assistance of a chamber music orchestra from the Philharmonic Society, directed by Willem Mengelberg.

Mme. Landowska's first program, on Monday evening, November 10, will be made up of works by Johann Sebastian Bach "and his beloved masters." In addition to Bach's C minor Partita for the piano and the Chromatic Fantasia and Fugue for harpsichord (in the manuscript version), Mme. Landowska will play harpsichord music by Pachelbel, Vivaldi, Telemann, Souperin, Le Grand and Rameau.

Descriptive music of the seventeenth and eighteenth centuries makes up the second program, which will be played on Friday evening, January 16. Kuhnau's Combat Between David and Goliath, Bach's Capriccio on the Departure of His Beloved Brother, for harpsichord, and Mozart's Andante con Variazioni, which includes the famous Rondo Alla Turca, are some of the works to be played.

The final program, on Tuesday evening, March 31, with the assistance of Mr. Mengelberg and the chamber music orchestra, will include a Haydn concerto for harpsichord and orchestra, a Mozart work for piano and orchestra, and Carl Philip Emanuel Bach's D minor concerto for harpsichord and orchestra.

Herbert Witherspoon Studio Notes

Herbert Witherspoon has accepted an engagement with the Zeckwer-Hahn Philadelphia Musical Academy as guest teacher, in the vocal department. He will make monthly visits to the Quaker City giving private lessons and conducting a class in interpretation. John Quine, who recently left his position as head of the vocal department of the Illinois Conservatory of Music, will represent Mr. Witherspoon in Philadelphia and will teach regularly at the Zeckwer-Hahn Academy throughout the season. Mr. Witherspoon will be associated with his old friend, Prof. Leopold Auer, who will also be a guest teacher in Philadelphia. A series of recitals has been inaugurated for the Academy, the first one being given by Mr. Quine October 24.

Geraldine Calla has returned from her three appearances in the Maine Festivals, where she sang in Bangor, Lewiston and Portland, on October 4, 8 and 11 respectively. Miss Calla is a young singer of charming appearance and gifted with a voice of wide range and beauty of quality. She is rapidly developing into an artist of the first rank and has a great asset in her appeal to the public.

Knight MacGregor has been engaged for the third time as soloist at the annual meeting of the St. Andrew's Society.

Mary Merker has decided to remain in New York for the entire year to prepare for her New York debut.

The first lecture of the season given by Mr. Witherspoon will occur on Thursday afternoon, October 30.

The first musicale of the Herbert Witherspoon Studios will take place at the Majestic Hotel, New York, Saturday afternoon, November 8.

Mr. and Mrs. Witherspoon will give a Christmas party for the pupils of the studios on Friday evening, December 19.

Mr. Witherspoon's teachers' class will commence on Tuesday afternoon, November 4, and the class in expression on Monday, November 3. Both of these classes are open to pupils whether or not they study with Mr. Witherspoon.

Mr. Witherspoon's book on the Art of Singing has been accepted for publication by G. Schirmer and probably will be on sale in February.

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